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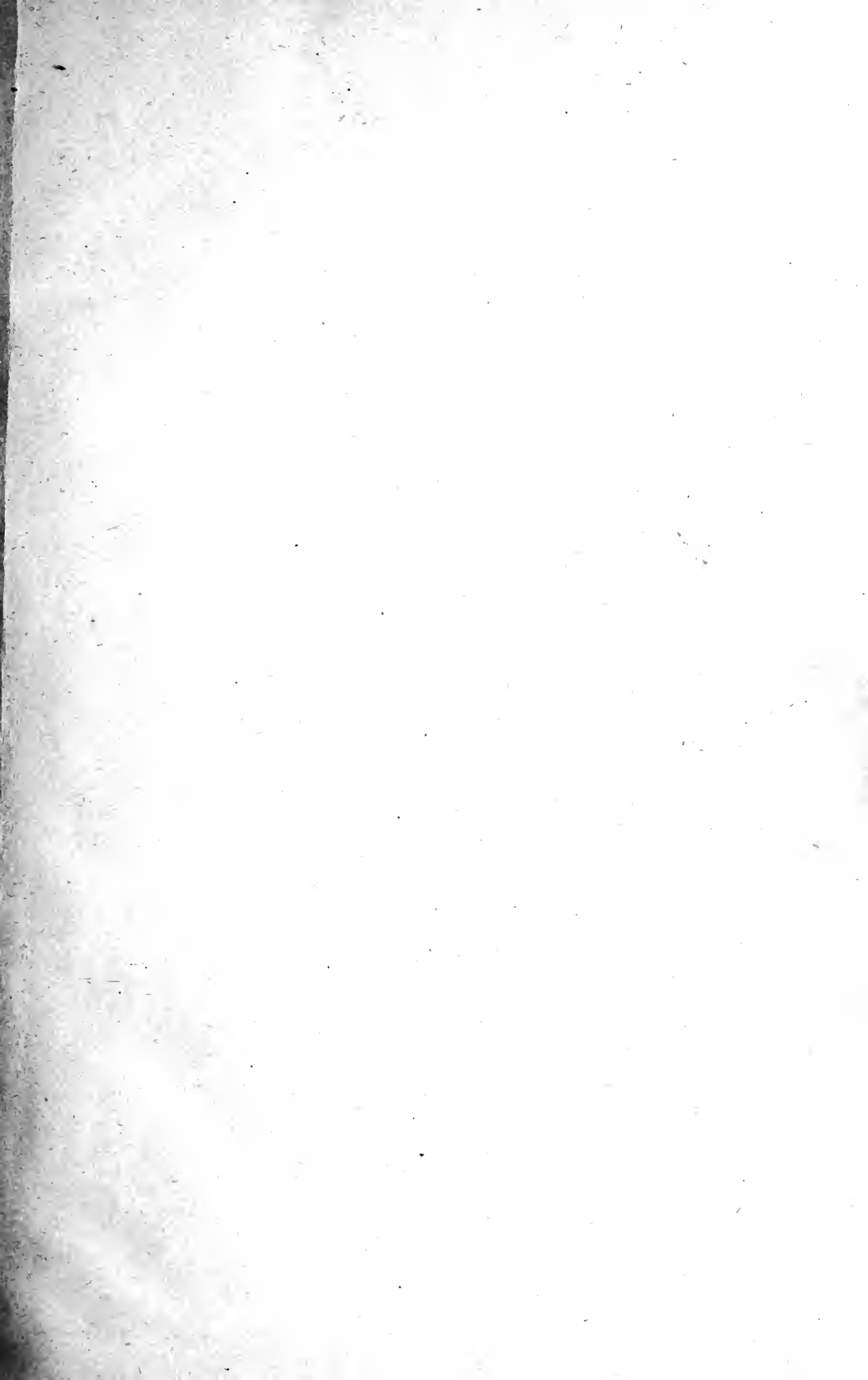
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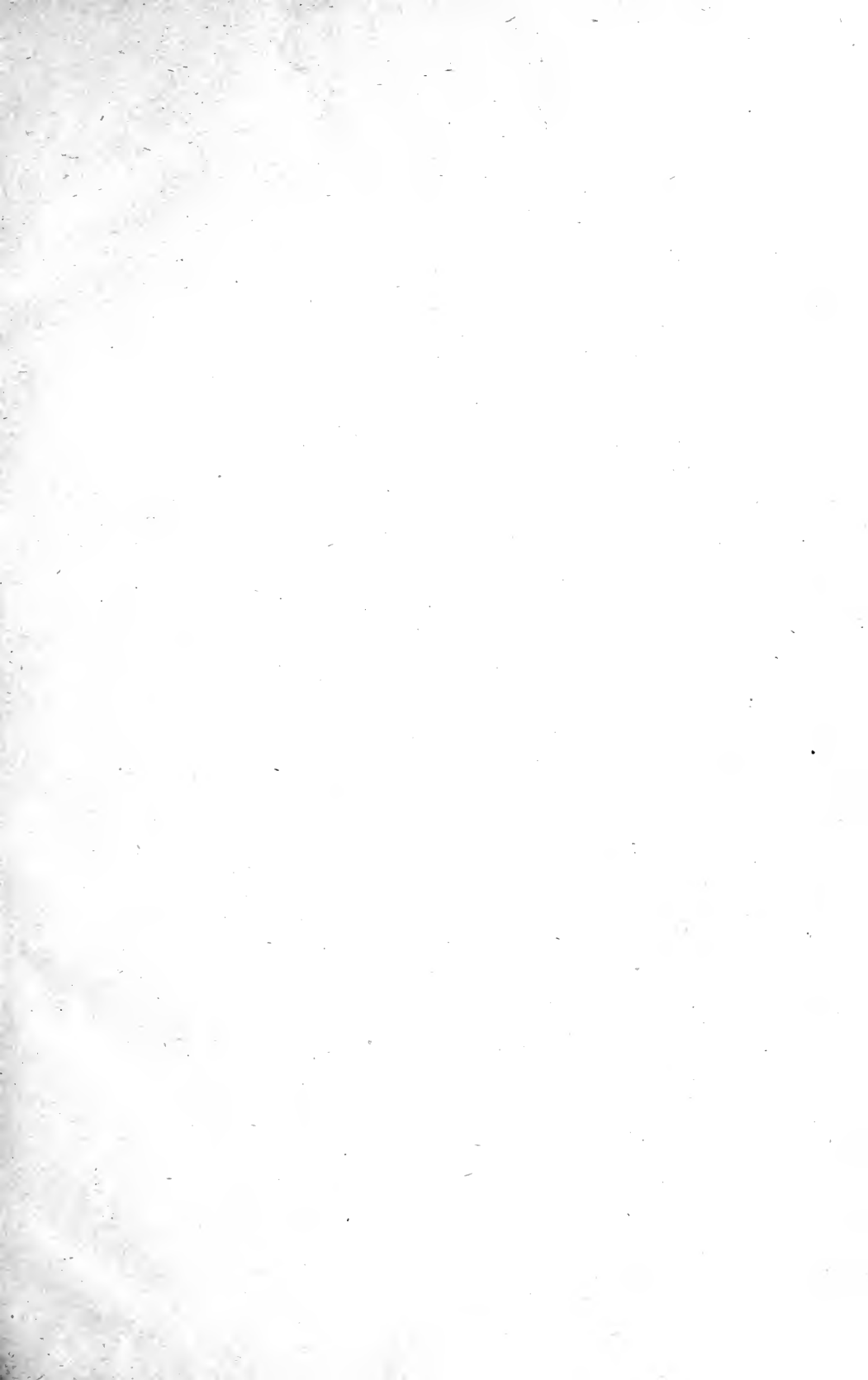
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KLEIST AND HEBBEL

A COMPARATIVE STUDY

The Novels

A DISSERTATION SUBMITTED TO THE FACULTIES OF
THE GRADUATE SCHOOL OF ARTS, LITERATURE,
AND SCIENCE OF THE UNIVERSITY OF
CHICAGO IN CANDIDACY FOR THE
DEGREE OF DOCTOR OF
PHILOSOPHY

(DEPARTMENT OF GERMANIC LANGUAGES AND LITERATURE)

BY

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CHICAGO

SCOTT, FORESMAN AND COMPANY

1904

MARSH, AITKEN & CURTIS COMPANY, PRINTERS, CHICAGO.

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I desire to express my appreciation and gratitude to my teacher, Professor Camillo von Klenze, for his valuable aid and inspiration in the preparation of this work. I further owe thanks to Professors Starr Willard Cutting and Philip Schuyler Allen, as well as to Dr. Martin Schütze, all of the University of Chicago, for suggestions and material.



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INTRODUCTION

The close affinity between Kleist and Hebbel as shown by their lives and their works has been stated in general terms by every literary historian who has studied either of the poets. Heine with his intuitive insight was the first to recognize the similarity. He expressed it in the introduction to the French edition of his work, "Ueber Deutschland."¹ Adolf Wilbrandt, Kleist's first biographer, remarked on Kleist's influence on the generation of poets that succeeded him.² More specific are the words of Friedmann,³ who speaks of the new dramatic tendencies called into life by Kleist and developed by Hebbel, Grabbe, and Ludwig. Minde-Ponet⁴ remarks briefly at the close of his study on Kleist's epic style: "Als Nachfolger Kleists in der Art der epischen Erzählung könnten nur zwei gelten: F. Hebbel, dieser feurige Verehrer unseres Dichters, und F. Halm." Kuh⁵ quotes Köpke, the Tieck scholar, as writing to him concerning Hebbel: "Vielleicht derjenige, der sich am nächsten an H. Kleist anschliesst, weil er, wie dieser, jenes nationale Drama anstrebte, das in der Mitte stehen muss, zwischen Goethe und Schiller, indem sich der Gegensatz zwischen Idealismus und Realismus in vollen Gestalten aufhebt." Hebbel ranked himself with Kleist in the estimation of his genius: "In der Halle der Litteratur werde ich nicht zu finden sein, doch eine Nische neben der Kleists und Grillparzers wird mir nicht versagt werden."⁶

An investigation of the extent to which this similarity is apparent in the works of the two artists seems not without importance, since Kleist and Hebbel not only stand out distinctly from their contem-

¹ Cf. Kuh, Hebbel, II, 118.

² H. von Kleist, 421.

³ Das deutsche Drama des 19. Jhrh., 102.

⁴ Sprache u. Stil, 95.

⁵ Kuh, Hebbel, II, 442.

⁶ Kuh, Hebbel, II, 669. Cf. also letter to Schloenbach of May, 1855 (publ. first in Euph. V, 722, by Loeffler), in which he speaks of Kleist and Grillparzer as the two "denen ich nicht zu nahe zu treten wünschte." Cf. also Bartels, "Der Sieg Hebbels" (Dtsch. Monatsschrift, II, 1); Harden (Zukunft, XV, 87); Lemmermeyer, "Holtei und Hebbel" (D. R. IV, 319); Lublinski (Litt. d. Gegenwart, III, 744); Jahn ("Zum 90. Geburtstag," p. 17); Bamberg, Allg. dtsh. Biogr.; Biographies of Kleist and Hebbel.

poraries, but bear in their works germs of several new phases in literature that have come into a fuller bloom only within modern times. The following pages deal with the narrative prose of the two writers which has as yet received but scant attention.¹

¹ As originally planned, this investigation was to include the dramas as well as the novels of Kleist and Hebbel. But during the process, the material for the second part grew to such dimensions that it became necessary to make of it a separate treatise. In the light recently shed upon the dramas by Scheunert, Schwerin, Georgy, Lex, and others, I hope to be able to show in detail that Hebbel, carrying out the art-ideals of Kleist, became the hyphen between Schiller and Ibsen.

I

EXTERNAL EVIDENCE OF INFLUENCE

The external evidence of Hebbel's knowledge of Kleist and his admiring appreciation of his works is derived from Hebbel's own words in his diaries and letters.¹ Between the lives of the two men but a short space of time intervened. Kleist died in 1811, Hebbel was born in 1813. Kleist at his death was well-nigh unknown, his works were largely unpublished, his dramas had not been acted. During Hebbel's youth there came a revival. In 1821 Tieck published a selection of Kleist's dramas and all of the novels, and called attention to the neglected author in an appreciative introduction. In 1846 appeared a more nearly complete edition, with a fuller introduction by Julian Schmidt. In 1848 Bülow published a volume of Kleist's Life and Letters, and a few months before Hebbel's death (1863) Wilbrandt gave to the public the first thorough and reliable Kleist biography. Passages from Hebbel's diaries and letters show that he read Kleist's works and life with avidity. More than thirty times he mentions Kleist in these intimate confessions. Three detailed criticisms: "Ueber Theodor Körner" (1835), "Käthchen von Heilbronn" (1848), "Prinz von Homburg" (1849),² show the care with which he studied his works. A sonnet written in 1841 voices his high appreciation.³ Admiration for Kleist on the part of a new acquaintance was a sure passport to his respect and interest. An expression of this character found in the works of Feuchtersleben so convinced him of this writer's worth that he consented to undertake the editing of his works.⁴ Heine also won his admiration through his just estimate of Kleist.⁵

In his views on Kleist, Hebbel underwent an interesting evolution.

¹ In the references, Bamberg's edition of the diaries and letters is used.

² The references to Hebbel's works are to the new critical edition of R. M. Werner.

³ Cf. Werner, Wks., IX, 180.

⁴ Cf. Kuh, Hebbel, II, 496.

⁵ Br. I, 169.

In the early part of his career, he admires him enthusiastically and uncritically. The article of 1835,¹ which he read before a literary society in Hamburg, is an unequivocal eulogy. A youthful tendency toward strong contrasts appears in the following: "Während der erste von Beiden, Heinrich von Kleist, Alles hat, was den grossen Dichter und zugleich den echten Deutschen macht, ist der Andere, Theodor Körner, bloss dafür erglüht" (p. 31). Kleist's prose tales he classes as the best that German literature has produced (p. 58), and of his "Homburg" he speaks with unstinted praise (p. 39 ff.), a judgment which he sees fit to modify later on. This article shows, in spite of much that is immature both in thought and in style, that the twenty-two-year-old writer, fresh from the seclusion of the Ditmarsh village, had thought carefully on the nature of the various forms of literature: the drama, the lyric, and the novel. It shows also that he found his theories in accordance with the practice of Kleist. Significant for the man is the originality and the daring with which he champions the elder poet against the almost universally unfavorable estimation in which he was held. The acumen of the youthful critic, who could thus distinguish between the glittering rhetoric of the popular hero and the intrinsic value of the unknown writer, is as significant as is the instinctive attraction which he here evinces for the nature and genius of the writer with whom he had so much in common.² During his early years, it is the virile force of Kleist's works that calls forth his highest admiration.³ He prefers Kleist to Tieck because the art of the former in its incompleteness opens up an endless perspective.⁴ He names Kleist in the same breath with Shakspeare, Goethe, Byron.⁵ In 1838 he praises Kleist's *Käthchen* as the expression of the purest, most genuine womanhood.⁶ "Der zerbrochene Krug" appears to him to be the first German comedy.⁷ In 1839 his praise culminates when he places Kleist's "Erzählungen" beside Goethe's "Ottilie," because of the power of both poets "Seelenereignisse und Geistesrevolutionen ohne Zergliederung und Beschwätzung unmittelbar durch das Thun und Leiden des Menschen zu zeichnen."⁸ During this period he defends Kleist against all criticism. In 1837 he tries to refute Goethe's objection to the "exceptional" character of Michael Kohlhaas.⁹ In 1838 he finds

¹ Ueber Theodor [Körner und Heinrich von Kleist. Cf. Wks. IX, 31 ff. Cf. Allgemeine Zeitung, Beilage, 1882, p. 4313.

² Cf. Wks. IX, p. xiv ff.

³ Tb. I, 159. In 1839 he writes: "Kleists Arbeiten starren von Leben."

⁴ Tb. I, 92.

⁵ Br. I, 189; I, 45, 81.

⁶ Br. I, 81.

⁷ Br. II, 55, 441.

⁸ Tb. I, 155.

⁹ Tb. I, 60.

valuable psychological motivation in "Die Familie Schroffenstein"¹ and in "Der Prinz von Homburg."²

As time went on his early enthusiasm underwent some modification. His own careful reflections on literary form led him to apply a more searching criticism to what he once had admired without question. As late as 1843 he was embittered by Goethe's harsh condemnation of Kleist;³ in 1847 he judges more calmly.⁴ It was after he had completed his thirtieth year that Hebbel became more critical of Kleist. In 1844 he compares Kleist with Shakspeare and finds that the former did not deal sufficiently with the "realities" that are alone of lasting value to the world.⁵ In 1859 he is inclined to think Kleist extreme in his detailed psychological treatment,⁶ and in 1861 he condemns the mysticism of "Käthchen von Heilbronn" as foreign and fantastic when compared with such truly mystic coloring as we find in Shakspeare's "Tempest."⁷ In the article "Prinz von Homburg" (1849) he still praises with fervor the careful psychology with which the gradual evolution and maturing of character is traced. But he now condemns the sleep-walking scene which he had praised so ardently in the article of 1835.

As a summary as well as a commentary on the modification of his views, the last reference to Kleist in the letters will serve. Wilbrandt's Life of Kleist, with its quotations from the "Letters," cast a vivid light back on Hebbel's own life and showed him again the similarity of his own state of mind to many a despairing cry of Kleist's, but it showed him also the greater maturity in self-knowledge to which he, Hebbel, had attained.⁸

It becomes evident from these passages that, while in early years he had been carried away by the virility and dramatic power of Kleist, later in life his own careful investigations into the nature and laws of form⁹ rendered him sensitive to his favorite's shortcomings. However, Hebbel never lost his admiration for the genius of his predecessor. In 1847 he wrote to Bamberg¹⁰ advising him to turn his critical talent to "Werken von entschiedener Bedeutung und abgemachtem historischem Werth, . . . wenn Sie z. B. Heinrich von Kleist vornehmen, über den

¹ Tb. I, 107.

² Tb. I, 101.

³ Br. I, 154.

⁴ Br. I, 293.

⁵ Tb. II, 108.

⁶ Tb. II, 466.

⁷ Tb. II, 509. Cf. also Tb. II, 130-3, and Wks. XII, 270 ff., for criticisms on the "unrealities" of "Käthchen."

⁸ Br. II, 525.

⁹ Cf. Schwerin, Hebbels tragische Theorie; Aleskiewicz, Hebbels aesthetische Ansichten; Scheunert, Der Pantragismus, etc.

¹⁰ Br. I, 273.

ich alles geschrieben haben möchte, was ich leider nur noch gesprochen habe, und über den sich unendlich viel sagen lässt, sowohl im positiven als im negativen Sinn." After the criticism of "Käthchen von Heilbronn" he adds that Kleist's mighty genius prohibits any apologetical praise. Kleist seems to him great as the elemental forces of nature are great, which it is mere presumption to laud.¹

Three times Hebbel acknowledges direct influence on the part of Kleist. In 1853 he traces his "Schön Hedwig" to Kleist's "Käthchen" as source;² in 1837 he writes to Elise Lensing of the inspiration which he derived from Kleist's "Erzählungen,"³ and finally in 1855, as he looks back over his life and productivity: "Auch rechne ich mir die Verwandtschaft mit Kleist nur zur Ehre an. . . . Kleist hat sogar direkt auf mich gewirkt, wenn auch nicht auf meine Dramen, sondern auf meine Erzählungen."⁴

It is seldom that an author makes so direct an acknowledgment to the influence of another. Certain points of coincidence in place of birth and circumstance of life doubtless account for some of the similarity of temperament, and rendered Hebbel more impressionable to Kleist's influence. Both were North Germans with many of the characteristics of their birthplace. What Klaus Groth wrote to Hebbel, September, 1857,⁵ may well be applied to Hebbel and Kleist: "Der Ernst, die Einsamkeit, das Grübeln, Drang und Ringen nach Wahrheit, Treue—diese schaffenden Prinzipien in Ihnen erschienen mir; sie liessen mich empfinden, dass sie ein Norddeutscher sind, die Verwandtschaft im Streben mahnte mich um so mehr, Ihnen ein Zeichen zu geben, dass sie im Vaterland erkannt sind."

Herman Grimm in his essay "Heinrich von Kleists Grabstätte" shows with sympathetic insight the peculiarities of style which Kleist owed to his northern birth: "Kleists Sprache hat das Scharfe, ironisch Gehaltvolle, das heute noch die beste Seite der Berliner Bildung ist.

¹ Tb. II, 133.

² Br. I, 412.

³ Br. I, 54.

⁴ Br. II, 214. Further references to Kleist, not in themselves important, but serving to show how constantly Hebbel thought of Kleist and how familiar he was with his works, are as follows: Br. I, 81, he compares K.'s "Käthchen" with Halm's "Griseldis," calling Kleist "den gewaltigen, herrlichen, unglücklichen," and praising his drama because the conflict lay within and not without as in the case of Halm's; Tb. II, 280, he feels stimulated to take up the idea of love as portrayed in "Käthchen" and carry it out consistently; Tb. I, 103, he thinks of treating the story of the Maid of Orleans in a novel "à la Kleist"; Tb. I, 241, he compares Kleist's "Toni" with Bulwer's "Ernest Maltravers," calling the former a work of genius, the latter one of talent; Tb. II, 272, he speaks of Julian Schmidt's ranking him "sehr hoch, über Kleist hinaus"; Tb. II, 310, he sympathizes with Kleist's sensitiveness to criticism; Br. II, 311, he speaks of the interest with which he read Bülow's Life of Kleist; Br. II, 488, he recollects Kleist's last words.

⁵ Br. II, 454. Cf. also Zeiss. Intr. to Works, I, 272.

Lessing erwarb es erst bei uns, Kleist besass es von Natur. Seine Sätze, auch wenn er die kunstvollsten Perioden zu bauen versteht, . . . brechen eben so gern kurz ab, seine Gedanken bedürfen weniger Worte, er zeichnet mit entschiedenen Umrissen und malt mit trüben aber genau wahrhaftigen Farben."¹ Grimm dwells on the fact that few of Germany's great poets had come from the North: "Nur Achim von Arnim wäre hier noch neben ihm (Kleist) zu nennen." It is sadly significant that Hebbel, whose best works with the exception of "Nibelungen" and "Demetrius" were at that time (1862) before the public, does not occur to this contemporary critic in the enumeration of great North-German writers. So much like Kleist's fate was Hebbel's during his lifetime.

A glance over this material shows that from Hebbel's own words we learn 1) that Kleist made a deep impression on him in the formative period of his life, 2) that, although the uncritical admiration of his youth was modified in later years, he never lost his sincere admiration for the older poet's genius and freely confessed his influence, 3) that the points in which Kleist attracted him were: the force and vividness of his conceptions, the compactness and concentration of his form and the penetration of his psychological insight. This shows at once Hebbel's own natural bent and the lines on which we may look for Kleist's influence on his productions.

¹ Published first in "Vossische Ztg." Feb. 23, 1862, later incorporated in "Fünfzehn Essays," 316.

II

INNER FORM

COMPACTNESS OF STRUCTURE

Since the most pregnant references to Kleist on the part of Hebbel occur between 1830 and 1850, that is, during the time that Hebbel wrote his stories, it is during this period that we should expect to find the most direct influence.

X When Kleist turned to novel writing after having proved his talent in the drama, he seized instinctively upon the short story as the form that lends itself most readily to dramatic treatment. At the time when he began his tales (1805) this form of literature was entering upon a period of great activity. The Romanticists found in the short story a vehicle well adapted to their needs, requiring neither sustained effort nor strenuous concentration, but giving scope to lyric outpouring and the depiction of human action. The sentimentally mystic found beautiful lyric utterance in Tieck's stories; the grotesquely mysterious was rendered with astonishing realism in the tales of Hoffmann; Fouqué, Arnim, and Brentano evoked the spirit of the Middle Ages. All unite in the effort to create an atmosphere ("Stimmung"), rather than to narrate facts or develop character.

Diametrically opposite in aim were the productions of the school of Weber, Spiess, Cramer, Vulpius, who with ruder weapons and coarser motives were pouring forth in rough narrative the contents of the old "Ritterdrama." Here all the interest centers on the outward action, which, however rude, is not without dramatic power.¹

Far more important is the species of short story called into life by Goethe's "Unterhaltungen deutscher Ausgewanderten," which Meyer²

¹ Cf. Müller-Fraureuth, *Ritter- und Räuberromane*, 8 ff.

² R. M. Meyer, Goethe, 266.

calls an epic drama. This formed the first important step in the direction in which Kleist was to find the goal of his prose style. Here the development of character under the stress of circumstances is the center of interest; the conflicts are brought about by inherent differences of temperament, and the form is fairly compact.¹

Examining the tales of Kleist, we find him not uninfluenced by these currents. The startling paradox in the introductory paragraph of "Michael Kohlhaas," in which the hero is called "einer der recht-schaffensten zugleich und entsetzlichsten Menschen seiner Zeit," and in which the problem is summed up in the words: "Das Rechtgefühl machte ihn aber zum Räuber und Mörder," is a reminiscence of the "Räuberromane" so popular at the time.² Kleist's "Erdbeben" and "Verlobung" display in their setting the prevalent taste for tropical lands and semi-barbarous people. But it is to be noted that Kleist surrounds his idyllic heroes with a most realistic world in the negro uprising and in the fanatical mob. In this he differs essentially from such purely sentimental productions as St. Pierre's "Paul et Virginie" or Chateaubriand's "Atala" and their numerous imitators, who all painted the innocent foreigner as pure and gentle until contaminated by the effete civilization of Europe. On the other hand, while the tales of Arnim, Brentano, Fouqué and Hoffmann have romantic mysticism for their chief content, those of Kleist display it but rarely. In "Kohlhaas" the witch-like figure of the gypsy, with the traditional accompaniments of prophetic warnings, mysterious meetings, and supernatural appearances, is but a foreign element in the otherwise strictly realistic story.³ In the rest of the earlier and more important stories, mysticism does not enter at all, appearing again only in the stories of the last year of his productivity, when, under the influence of the Romantic school, he wrote "Cäcilie," "Bettlerin" and "Zweikampf."⁴ The last named contains, also, much of the stock in trade of the romantic "Ritterroman," the assault on a fair lady, the champion knight, the trial by combat, the recognition by a ring, etc., etc.

But the method which Kleist adopted and developed with a force

¹ Cf. Fürst, Vorläufer, 189 ff.

² Cf. Müller-Fraureuth, l. c., 37 ff. Also Holzgraefe, "Schillersche Einflüsse bei Heinrich von Kleist" for a reference to similarity of conception in "Michael Kohlhaas" and "Verbrecher aus verlорener Ehre."

³ Pniower (Michael Kohlhaas, 325 ff.) calls attention to the fact that Kleist found the mysticism in his sources.

⁴ Cf. Steig's "Berliner Kämpfe," 536 ff. Note also the praise accorded the mysticism of "Bettelweib" in Hoffmann's "Serapionsbrüder" (Ed. of 1871, Vol. IV, 182 ff.).

and originality that mark him as the pioneer of a new movement, is that which we find indicated in Goethe's "Werther" and "Unterhaltungen." It is the solving of a psychological problem through a narrative form that approaches closely to the dramatic. A careful analysis of Kleist's tales reveals a structure compactly and logically built up from initial incident to climax and catastrophe. "Kohlhaas" can easily be divided into five acts, each of which has its carefully prepared climax.¹ Act I contains, after the program-like introductory paragraph, the initial action of the young lord's illegal detention of the horses, and closes with the examination of Herse and the determination of Kohlhaas to obtain legal redress (Zolling, Vol. IV, p. 72).² Act II shows Kohlhaas's vain attempts to obtain justice. These rise in regular climax and culminate in his determination upon personal satisfaction: "und mitten durch den Schmerz, die Welt in einer so ungeheuren Unordnung zu erblicken, zuckte die innerliche Zufriedenheit empor, seine eigene Brust nunmehr in Ordnung zu sehen" (p. 76). The third act represents the culmination of Kohlhaas's power. He defeats first fifty, then one hundred fifty, then five hundred men in a pitched battle, and the Elector is about to raise a regiment of two thousand men against him when the peripetia sets in by means of the intervention of Luther (p. 106). The fourth act begins with his surrender to the authorities and closes with the unfavorable turn brought about by the scene with the horses (p. 116). The change here is very clearly marked: "Der Rosshändler, dessen Wille durch den Vorfall, der sich auf dem Markt zugetragen, in der That gebrochen war, . . ." The catastrophe now appears near at hand, but this last portion of the novel suffers from the same defects that we shall later on observe in the dramas: a confusion of motifs and the introduction of startling, foreign matter which unduly lengthens and weakens the close.

Similarly in "Die Verlobung," the action is built up with extreme regularity, rising from the initial incident of Gustav's arrival steadily through the various stages by which Toni is aroused: thoughtfulness and curiosity (p. 164), confusion (p. 166), introspection (p. 168), and lastly pity (p. 170), to the climax of her complete surrender (p. 170). The falling action presents the same symmetry of structure in the narration of the various attempts made by Toni to save Gustav and his family: first by expostulation with her mother (p. 172), then by the

¹ Cf. Gaudig, *Aus deutschen Lesebüchern*, 5, iv, 188 ff.

² The references to Kleist's works are from the edition by Zolling, in Kürschner's Nationalbibliothek, of which Vol. IV contains the stories.

message sent to the waiting family (p. 176), and lastly by the desperate device of binding Gustav to his bed (p. 180), which led to her death.

In "Marquise von O." we have the technique of the analytical drama. We are at once introduced to the catastrophe and gradually become acquainted with the previous occurrences. The heart of the mystery, the identity of the ravisher, is not revealed by the author, but brought to light in the course of the action. The climax of interest is the Marquise's rise above the circumstances that threaten to engulf her.¹ The scenes of the Marquise's conversation with her physician (p. 33 ff.), of her father's attempt upon her life,² of her determined action (p. 39), of her meeting with the count in the arbor (p. 42), of the final discovery of the real criminal (p. 55), are fraught with high dramatic power.

Like "Marquise," "Erdbeben" shows many points of resemblance to the analytical drama. The deed for which the guilty couple are about to pay the penalty of their lives lies in the past. At the opening of the story we see them about to undergo their punishment, and the author stops only to give the briefest possible explanation and hurries on to the events that first retard, then hasten the catastrophe. The culminating point of the drama thus becomes the finding of Josephe and the child by Jeronimo (p. 5 ff.). The various steps of the action—the earthquake, the flight, the meeting, the charming idyl in the pomegranate forest, the kindness of their fellow-sufferers—are but the final retarding incidents of the drama. This is very delicately indicated in the premonitions of Donna Elisabeth (p. 10), which remind us, at the moment when affairs seem to be taking a most favorable turn, that the catastrophe has but been postponed.³ The steadily increasing fervor of the fanatical preacher, to whom the victims listen as though fascinated, and the wild excitement of the mob, are very dramatic in their portrayal. Highly dramatic, also, was the scene of Jeronimo's escape from the ruined city.

¹ Otto Ludwig, in his treatment of the same motif, laid the stress upon the same point (cf. R. M. Meyer, *Euph.*, VII, 111), but carried it out in a much more sentimental fashion.

² Note the similarity to this scene of that in Hebbel's "Zitterlein," in which the infuriated father tries to take Agathe's life (VIII, 52-5).

³ This tendency to found the action of the story on past events (which we observe also in "Zweikampf," "Findling" and "Cäcilie") allies Kleist more with the Romanticists than with Goethe, who usually, as in the "Novelle" (cf. Seuffert, l. c., 147), makes the action arise, develop, and terminate before our eyes. When Goethe introduces a past event, it is rather to have it serve as an illustration or contrast to the events of the actual story; in other words, it is an ornament rather than an inherent part, as the uncle's narration of the fire in the "Novelle." In Kleist's stories such past events are always organically connected with the present happenings, as the fire in "Findling," on which not only the character of Elvire but the events that lead to the catastrophe are directly founded.

In contrast with the earlier novels, the last four show less unity of style. The interpolation of romantic motifs becomes more and more marked and a tendency to deviate from his strict concentration of plot grows upon him, culminating in "Findling" and "Zweikampf," in both of which two absolutely distinct plots are superficially welded together. In "Cäcilie" we can follow the process of the change, since two versions are now before us.¹ The one of 1810 keeps the plot clear and unified, concentrates the interest on the young men and finishes the story with the description of the change that came over them in the church; the version of 1811 inserts the mother and other extraneous characters and removes the final scene a space of several years, thus breaking the unity of the story. Nothing serves better to show the change that came over Kleist during this last year, partly as a result of his general disintegration, partly brought about by his close association with the group of Romantic poets then in Berlin, which relationship has for the first time been clearly shown in Steig's valuable book.²

But even with these deviations, the general attitude of Kleist in regard to plot structure is clear. He builds up his stories on a regular plan from initial incident to climax and catastrophe, keeps his plots free from extraneous matter and carries out many scenes with sharp dramatic effect.

When Hebbel groped about for the proper outlet for his talents, he turned to the short story as a form that gave an approximate if not adequate scope to the formative impulse within him. He was doubtless led in this direction partly at least by his admiration for Kleist's tales, which he considered the best in German literature.³ He certainly employed for his narratives the technique of Kleist to a degree that went far beyond his model and often culminated in mannerism.⁴ The

¹ Reprinted from the "Abendblätter" by Steig, "Berliner Kämpfe," p. 533 ff. Cf. also Erich Schmidt's comparison of the two versions in V. f. L., III, p. 194 ff.

² The theme of "Bettelweib," for instance, is found with some variations in the "Märchen" of Grimm and of Arnim (cf. Steig's *Berliner Kämpfe*, 523). Badstüber (Kleist, 27) shows that the theme of "Cäcilie" was later taken up by Kerner in his ballad "Die vier wahnsinnigen Brüder."

³ Tgb. I, 58.

⁴ Werner doubts the influence of Kleist on "Zitterlein": "Denn Hebbel zeichnet hier eben auch einen ungeheuerlichen Stoff nur ganz singulärer Geltung." (Vol. VIII, p. xxx.) But it is in the disposition of the material that the effect of Kleist is felt. When we compare the technique of "Hollon" (1830), "Brudermord" (1831), "Der Maler" (1832), "Die Räuberbraut" (1833), with that of "Zitterlein" (1835), the difference is very striking. In "Hollon" (1830 in *Ditmarser und Eiderstedter Boten*, reprinted by Neumann, F. Hebbels Werdezeit, Zittau, 1899), appear the romantic exaltation of sentiment which distinguishes Jean Paul and the horrible imagery characteristic of Hoffmann (cf. Kuh, Hebbel, I, 32; Werner sees no trace of Hoffmann, VIII, p. xi). The other early tales are lacking in the objectivity which marks the later novels. "Der Maler" ends with a direct appeal to the reader: "Weine Leser, und setze hinzu: Ruhe ihrer Asche!" (p. 8). This story, moreover, abounds in long descriptions and in evident attempts to

dramatic note brought out by terse compactness and cumulative power is most clearly observed in "Anna" (1836), concerning which he wrote in his diary: "Zum ersten Mal Respect gehabt vor meinem dramatisch-epischen in Erzählung sich ergießenden Talent."¹ This is true to an almost equal extent of "Die Kuh" (1849), which aroused the enthusiastic admiration of Bamberg because of the compactness of form and the close interweaving of cause and effect.² In both of these stories the dramatic structure is so evident as to make them appear like skeletons without flesh to soften the outlines. What in Kleist formed the basis of the stories, the framework about which the epic and even lyric structure arose in pleasing outline and gracious color, remained in Hebbel the raw scaffolding.³ "Anna" is the most extreme example of this. Not a moment's respite is left the reader, not a single peaceful scene like those between Kohlhaas and his wife and children, or of the Marquise in her arbor, resigned to her fate and making plans for the future. Anna is driven by abuse after abuse to her destruction. The personal insults of her master, the scorn of the servants, the deprivation of all pleasure, and finally the jealousy of her lover follow one another with remorseless rapidity. Hebbel himself felt the harshness, "die Richtung zum Schroffen und Grellen," and condemned it: "Namentlich in der 'Anna' ist das der Fall. Die Mishandlung durch den Freiherrn und das Gesinde ist mit gar zu schreienden Farben gemalt, der Schluss ein zu schneidender Misston."⁴ Werner makes a very fine distinction between the harm and the benefit which Hebbel derived from Kleist:

create atmosphere similar to those found in the stories of Hoffmann and Tieck, by means of mysterious sounds and sights (p. 9). In "Die Räuberbraut" we meet with a violence of motivation, with a bombast of speech that rank it with the "Schauerroman" of the period. Such, for instance, is the description of Victorin (p. 17), of the orgy in the grotto (p. 24), and of Gustav's revenge (p. 31). Throughout all of them there rings a false, hollow sentiment, seeking to disguise itself in sounding rhetoric that places these novels among the vast number of the unhappy imitations of Schiller. When we come to "Zitterlein," which Hebbel himself designates as his first novel (Tb. I, 14), a great difference is apparent. The language is much more simple, very little straining for effect is felt, and the structure shows the regularity and compactness that we have observed in Kleist's stories. Moreover, the paper on Kleist and Körner (cf. p. 10), which showed so great an appreciation of Kleist's works, was prepared and read during the very months in which "Zitterlein" was written. "Zitterlein" was in preparation from June 27 to August 1, 1835. The article was read July 28 of the same year. (Cf. Tb. I, 14, and Werner, Wks. IX, p. xi.) Hence, for our study, we shall examine "Zitterlein" as well as the tales that followed for signs of Kleist's influence. Hebbel's frequent revisions of the stories (cf. Werner, VIII, p. xxviii ff.) make it impossible to follow his development chronologically. We shall therefore consider the tales in the order of their importance only.

¹ Tgb. I, 23.

² Cf. Br. I, 314.

³ For this he was criticised by his contemporaries (cf. Br. I, 433, and Bartel's "Hebbel," 44). Fischer (Klassizismus und Romantik etc., 145) shows that Hebbel owes this concentration to Kleist, and not to Uhland, as Kuh has it.

⁴ Tg. I, 227.

"Die Aehnlichkeit steckt nicht in dem Häufen von Grässlichkeiten, nicht einmal in der gedrängten Darstellung, sondern viel mehr in jener dramatischen Lebendigkeit, die alle Personen deutlich vor Augen hat" (Wks. VIII, p. xxxviii).

In "Die Kuh" the effect is not quite so harsh, but the action has the same pitiless sequence of cumulative effect. The exposition brought about by the farmer's preparation for the payment of the new treasure, the initial action of the lighting of the pipe, the climax of the peasant rage culminating in the death of the child and the resulting catastrophe that sweeps away the entire household—all these events follow one another with breathless haste.

In "Barbier Zitterlein," the introduction of Leonhardt into the family, the beginning of the catastrophe, is announced in the first scene; his actual appearance, the steps by which the awakening love of the young people is made manifest, the climax of Zitterlein's wrath, his voluntary exile, follow one another closely. Not a word or a scene is permitted to retard the hurrying action. The theme of the story is the development of Zitterlein's absorbing love into mania, and from start to climax there is no break or delay. The same is true to an almost equal extent of "Matteo." We hear of his illness and its fateful consequences. Step by step he is hurried into deeper misery and despair, until we see him raise the knife to murder. Then follows a rapid falling action as in a drama. A comparison of the novel form of "Der Rubin" with Hebbel's later dramatization of the plot shows how little structural change was necessary to convert the tale into a drama. A broader exposition, a concentration of time (in the drama the entire action takes place in one day), the introduction of a few elucidating figures, this was all that was necessary. The action proceeds in the same sequence, the incidents follow in the same order, only the language is made more antithetical, the characters more sharply contrasting.

The other stories, "Schnock," "Vagabunden," "Haidvogel," "Paul," "Nacht im Jägerhause," "Schlägel," are character sketches rather than tales, yet even here a comparison with similar sketches by Jean Paul (to whose "Schmelzle" and "Wuz," Hebbel was largely indebted for inspiration) brings into relief the closeness and compactness of weave in the structure of Hebbel's tales. In "Schnock" each trait of the hero is brought out by some definite incident, often fraught with dramatic if grotesque power. So the wooing of his wife, the scene in the menagerie, the incident in the storehouse, etc., etc., each of which is left to point its own moral as to the hero's nature, without any

interference on the part of the author. In "Paul," a single adventure is told in such a manner as to lay bare the mechanism of the young man's mind, yet so related as to make the events tell their own story. Both "Vagabunden" and "Haidvogel" have a distinct plot which is developed uninterrupted by lengthy explanations or deviations.

This dramatic compactness of structure is the first striking point of similarity between Kleist and Hebbel, setting them apart from their contemporaries and marking a decided step forward in the direction of a new phase in the art of novel-writing. Among Kleist's contemporaries, only E. T. A. Hoffmann made any approach to this technique in a few of his novels. But even in "Das Fräulein von Scudery," the most dramatic of his tales, the emphasis is not placed on the actual occurrences, with their revelations of the soul-development of Cardillac, but upon the impression of horror, fear, and mystery produced upon the minds of the onlookers. Kleist would have placed Cardillac in the foreground and made us live with him through all the horrors of the crimes which he enacted. The same difference of conception is felt in reading Brentano's "Geschichte des braven Kasperl und des schönen Annerl," which also, because of the form into which it is cast, belongs rather to the impressionistic tales than to the dramatic. The romantic tales of Tieck, Eichendorff, Novalis, with their lyric interpolations¹ and reflections on extraneous matters, seem to belong to another field of art. Like them in looseness of structure, however different in content, are the tales of the Young Germans. Multiplicity of interests (in Gutzkow's "Wally" the double theme of love and religion, in his "Prinz von Madagaskar" the three heroes), interspersed reflections on religion, social conditions, education, etc., interpolated anecdotes with no direct bearing upon the main story ("Wally," pp. 265 ff.), break the continuity of interest and the dramatic tension.

The predilection for the analytical form of narration which we found to be so characteristic of Kleist is found in a somewhat less distinct degree in Hebbel. "Schnock," "Haidvogel," "Vagabunden" most nearly resemble Kleist's tales in the method of exposition. In each of these a characteristic act of the hero introduces the story for which we obtain the explanation later on in the course of the narrative. But "Anna," "Kuh," "Zitterlein" also set in with the acts of the

¹ This tendency to intersperse prose narrative with lyric verse, which, according to Walzel (A. A., 40, 424), the Romanticists learned from Goethe, and which the Schlegels laid down as inherent in the nature of the novel (cf. *Gespräche über Poesie*, Ath., 1800, Wks. V, 222, also A. W. Schlegel, XII, 35), is entirely absent in Kleist. Hebbel has one instance of it only, and that in his early novel "Zitterlein" (the gypsy's song, p. 56 ff.).

catastrophe, leaving the motivation as well as all the preliminary steps to be developed in the course of the narrative. Thus Hebbel as well as Kleist displays the dramatist in his narrative style.

CONCENTRATION UPON HERO

The most important point that the analysis of the dramatic structure of Kleist's stories brings out is the concentration of interest upon the bearers of the action. Only in "Findling" and "Zweikampf" is there a secondary action, and, except in the second part of "Kohlhaas," there is no episode. A strong light is thrown at all times upon the hero and the very small group surrounding or opposing him. The author so completely identifies himself with these characters that we see and hear everything only through the medium of those who are before us.¹ In the first part of "Michael Kohlhaas" the hero never leaves the stage and we learn of what happens in his absence only as he himself hears of it. With him we see the condition of the horses and are left to conjecture the true state of the case until he hears it through Herse (IV, 68 ff.). We see him prepare his accusation and patiently await a reply. With him we hear of the futility of his efforts and are obliged to content ourselves with the half explanations and torturing uncertainties that take the zest out of his life (pp. 75 ff.). The adventures of Lisbeth at the court are treated in the same way. Only the rumors that Kohlhaas hears from the returning servants and her sad condition when she is given back to him are made known to us. The disappearance of the young lord at the sacking of Tronkenburg is unexplained till Kohlhaas hears it from Herse (p. 87). In the second part of the story more scope is given to the counterplay, but the figure of Kohlhaas at all times overshadows the stage. The description of Junker Wenzel after he has felt the avenging hand of the man whom he had wronged in his wanton arrogance is a most convincing proof of the might of the hero (p. 91). The same is true of the council scene (pp. 102 ff.), in which the fear of Kohlhaas serves to bring out with fine dramatic art the characters of those present. Throughout the story exemplary unity is maintained by this concentration upon the hero. The only exception to this is the interpolation of the romantically mystic element at the close. Here the story of the Elector's early adventure, which has only an outward and accidental connection with that of Kohlhaas, is felt as a false note.

¹ Cf. Minor, Studien zu H. v. K., Euphorion, I, p. 587 ff., and Minde-Pouet, Sprache und Stil 87 ff.

In "Marquise" this technique is pursued even more consistently. Only for the shortest periods of time is the heroine off the stage. Most of our information is obtained through her. Thus we learn the identity of the count: "Sie wusste schon, dass er der Graf F. . . Obrist-lieutenant . . . war" (p. 19). With her we believe in the false reports of his death until he appears before her (pp. 21 ff.). The cause of his eager wooing is as mysterious to us as to her. Even the mystery of her condition is not explained until she learns of it in the course of the action.¹ Little over a page is devoted to the action of the count when out of her presence, and then only the most necessary details are meagerly given (pp. 41 ff.). The same brevity is apparent in the description of the state of affairs in her father's house during her absence (pp. 44 ff.). But it is noticeable that during this scene all is observed from the point of view of the father and nothing is told except what he knows. This reserve is very apparent in this incident: "Als der zweite Brief des Grafen F. . . ankam, hatte der Commandant befohlen, dass er nach V. . . zur Marquise herausgeschickt werden solle, welche ihn, wie man nachher durch Boten erfuhr, bei Seite gelegt und gesagt hatte, es wäre gut" (p. 45).

In "Das Erdbeben von Chili" the story opens in the prison cell of Jeronimo (p. 1), and it is from his point of view that we behold all the events of the story. With him we flee through the doomed city, viewing the terrible ruin on every side, and only with him do we find Josephe and the child and hear of their wonderful rescue (pp. 5 ff.). When Donna Isabella whispers to her brother-in-law words which are too low for Jeronimo to hear, we too are left to conjecture their import (p. 11).² The same method is found in "Verlobung," where Toni occupies the center of the stage every moment. Her meeting with Gustav, her awakening love, her attempt to save him, and her death form the materials of the story. Babekan's suspicions, Gustav's misunderstanding, the condition of the hapless family are painted only when they serve as a motive for her actions.

In Hebbel's stories the concentration upon the hero is even more marked. In "Barbier Zitterlein" the attention is focused on the unhappy old man from beginning to end, the love of Agnes and Leonhardt being treated only as it affects Zitterlein's life. In every

¹ Yet the effect produced by this withholding of the facts is not that of willful mystification, as we feel to be the case in Hoffmann's "Das öde Haus," in which the hero is continually teased when on the point of discovery by a will-o'-the-wisp fate, and finally learns the facts not through organic necessity but through an accident.

² Cf. Brahm l.c. 176.

chapter but one Zitterlein himself appears, and the action culminates in its effects upon him. Even the tenth chapter, which begins with a description of Agnes's awakening love, passes at once to Zitterlein. His well-known antipathy to his daughter's marriage determines her to renounce her lover and thus brings on the climax of the action. In the twelfth chapter—the shortest of the story—he does not appear. It tells of the marriage of Agnes and Leonhardt, but the thought of the old man, driven from his home, hovers over the entire scene and casts its shadow over it. In "Anna" we follow the heroine from garden to kitchen, then from kitchen to spinning-room; then in her flight from the burning castle into the field, where she sinks down overcome with horror; then into the village, where she makes her desperate attempt at saving the people whose ruin she had caused. With one exception, the scene in the kitchen that takes place while she goes to the well for water, we see only what she sees, and know only what she knows. But we have in this scene the same phenomenon which we observed in the twelfth chapter of "Zitterlein": though the heroine is not on the scene, she is, notwithstanding, the center of interest. The words of good-natured Johann, of the spiteful gardener, of the fat little cook, cast back the reflection which the injured girl with her proud aloofness had produced on these vulgar minds, and Friederike appears as a foil to Anna's pure maidenliness. In this story the entire action takes place in one day, and rushes on without a break. Lights are thrown on past events simply as these occur to the actors of the little tragedy: "Sie erinnerte sich, dass der gestrenge Herr sie vor einigen Abenden in der Gartenlaube gern leichtfertig gefunden hätte." "Da ging der Gärtner, der ihr längst nachgestellt hatte."¹

The scene of "Die Kuh" is laid entirely within the little smoky room of the hut. We see and hear everything from this one standpoint. We see Andreas step to the door and lean against the post, we watch him as he rushes to the foot of the ladder and climbs it so hastily as to knock off his hat; but when he gets out of our range of vision we simply read: "Nun verschwand er in der Lucke und bald darauf knackte der Dachstuhl." We hear the sound of Geesche's voice, the boy enters; we witness his search and his grewsome discovery; Geesche's

¹ In the same manner, Kleist, in "Die Verlobung," makes us acquainted with the early history of Toni and Gustav only as they relate it to each other. In both cases the effect of the remarks is not only to elucidate the past, but decidedly to modify the feelings and to hasten the action of the characters. Anna's dumb rage is gradually inflamed to violence by the reminder of past indignities. Gustav's suspicions are lulled by the knowledge of Toni's European ancestry, while Toni's heart is touched with pity at hearing of Gustav's past sorrows.

swoon and the conflagration take place before our eyes. Of the subsequent events the author pretends to be as ignorant as the reader, and simply states the consequences. But not only is the action thus visualized for the reader, the events are made known to him only as they reveal themselves to the actors. We learn of Geesche's errand only through the impatience of Andreas for her arrival with the cow. Andreas's hard life is made known to us by means of the reminiscences which the sight of his money calls up. The child's deed in burning up the hard-earned bank notes is revealed only through Andreas's discovery of it. Andreas's suicide is not made known to the reader until the boy finds the dangling body.

In "Matteo" the minor characters enter only as they affect the hero's life, and appear in the story only as they present themselves to his eyes. Felicita and the ladies who had employed Matteo are not mentioned except while he is occupied with them. When the man who has taken the poor wretch into his service leaves him at the door of his house, we also are left to conjecture his errand and are only with Matteo introduced to the guilty wife and her lover. In "Haidvogel" the entire action again centers upon the hero. Circumstances of the past, necessary for the reader to know, are either incidentally mentioned by him—as when he taunts his wife with her prosperous youth and her former lover—or are told to him for some purpose connected with the plot—as the death of his wife's uncle, related to him by the time-serving Johann. Not for a moment is our attention allowed to turn away from the hero. In "Der Rubin," Assad is the center of the action. We hear nothing of the effect that his sudden disappearance had on the jeweler and the executioner. The story of the princess's enchantment is made known to us only when it is related to Assad. Of the father's grief we learn by the signs of it which Assad discovers on his face when he meets him.¹

The concentration upon the hero, so marked in the two writers, forms a strong line of demarcation between their style of narration and that of pure epic as illustrated in the epics of the ancients.² More than any other one point of technique does this distinguish the dramatic tale of to-day, like Keller's "Romeo und Julia auf dem Dorfe," from the older type of tale with its frequent deviations, retrogressions, and

¹ This last peculiarity finds a noticeable parallel in Kleist's "Marquise von O.," in which story the count's emotions are betrayed only by the flush which the others observe on his brow, his haste and confusion. So also, in "Das Erdbeben," we hear of Joseph's escape and subsequent adventures when she tells them to Jeronimo.

² Cf. Zielinski, 15 ff.

interpolations of new characters. Thus in "Heinrich von Ofterdingen," the hero disappears for whole chapters while a completely new set of characters absorb the attention. Hoffmann in his short stories seldom contents himself with one hero. In "Das Majorat" three generations pass before us, while the extremely subsidiary interest of the young lawyer's love for Seraphine for a time crowds out the real story. Of Hebbel's contemporaries, Gutzkow, whose famous law of the "Nebeneinander"¹ marks his deviation in principle from the practice of Kleist and Hebbel, often lets us forget the hero altogether for a while, in our interest in other personages, as in the adventures of Feodore and Hugo in "Imagina," or of the minister's wife in "Seraphine."

OBJECTIVITY OF TREATMENT

A result of this dramatic treatment of the actors in the stories is the complete repression of the person of the author. No moralizing, no reflection upon the deeds or sentiments of the characters appears. We learn of their feelings only through their own words, actions and looks. We are left to form our own conclusions as to the ethical value of their deeds.

Thus the thrilling scene between Kohlhaas and Luther (IV, 971 ff.) is recorded with the precision and terseness of a chronicler. The life and passion which throb beneath the surface are not elucidated by the author, who does not obtrude himself even in an adjective, but are felt through the words and action of the characters. The same treatment is observable in "Die Marquise von O.," in the scene in which the heroine discovers the identity of her ravager: "Die Marquise blickte mit tödtender Wildheit bald auf den Grafen, bald auf die Mutter ein; ihre Brust flog, ihr Antlitz loderte, eine Furie blickt nicht schrecklicher, . . . Diesem, Vater, sprach sie, kann ich mich nicht vermählen! Griff ein Gefäss mit Weihwasser, das an der hinteren Thür befestigt war, besprengte in einem grossen Wurf Vater, Mutter und Bruder damit, und verschwand" (IV, 55 ff.). The deed of the count finds no direct comment from the author. Only the consternation of the others, his own remorse and the punishment visited upon him show Kleist's attitude. In the other tales a similar reserve is apparent. The legends "Bettelweib" and "Cecilia" present ample material for moralizing, but Kleist proceeds with the simple narrative style of the chronicler. The closing scene of

¹ Cf. Briefe eines Narren an eine Närrin Hamburg, 1832, p. 182.

"Bettelweib" may have presented in this respect a model for the last sentence of Hebbel's "Kuh": "Er war auf die elendiglichste Weise bereits umgekommen, und noch jetzt liegen . . . seine weissen Gebeine in dem Winkel des Zimmers, von welchem er das Bettelweib von Locarno hatte aufstehen heissen" (IV, 192). In "Die Verlobung" it is the feeling of the bystanders that is expressed after Gustav's terrible deed: "Adelbert und Gottfried . . . riefen dem unbegreiflich grässlichen Mörder zu . . ." (IV, 187). The frightful closing scene of "Erdbeben" is related with absolute objectivity, the more remarkable because the dialogue increases in rapidity and fire as the action becomes more exciting. Only by an occasional epithet does the author express his view. Thus he speaks of Pedrillo as "den fanatischen Mordknecht, der diese Greuel veranlasste," and Fernando is "dieser göttliche Held" (IV, 15). In "Michael Kohlhaas" the equilibrium of ethical justice is very delicately indicated by the refusal of Luther to grant the sacrament to Kohlhaas as long as his heart is filled with hatred of his enemies. This Kleist did not find in his sources.¹ Such slight deviations from his usual reserve give a tone of warmth and sympathy to Kleist's narratives which we miss in those of Hebbel.

Hebbel's objective sense is most clearly shown in his short story "Anna." Not one adjective shows his indignation at the oppressor, his contempt for the petty persecutors, or his pity for the harassed girl. When the climax is reached, when the master commands the last indignity to be offered the poor girl's dead body, the author drily closes with: "Dies geschah." Julian Schmidt says:² "Es ist unglaublich, wie viel Coquetterie in diesem 'Dies geschah' sich versteckt; eine ellenlange Polemik gegen die empfindsamen Bellettristen, welche diese Gelegenheit nicht vorübergehen lassen würden, zu klagen und zu ächzen." A great change is observable here from the closing words of "Der Brudermörder," with its direct appeal to the reader's sympathy (p. 8), a change which we observe also in the closing sentence of "Die Räuberbraut" (1833): "Als die Sonne am anderen Morgen aufging, fiel ihr erster Stral auf zwei zerschmetterte Leichname" (p. 32). Equally restrained is the author in "Die Kuh." Not even an adjective expresses his mental attitude towards the acquisitiveness and fiendish temper of the peasant. His despair after the murder of his child is shown only in his expression, "Ein schneller, scheuer Blick hatte ihm

¹ Cf. Pniower, Michael Kohlhaas, p. 335. Cf. also Feierfeil, Die Verlobung in San Domingo etc., p. 17.

² Cf. Grenzboten, 1850, p. 727.

zeigt, dass das Kind laut und leblos . . . lag" (VIII, 248), and in the trembling of his limbs. In "Haidvogel" and "Schnock" the author makes no comment whatever on the characters he is portraying, but lets the shiftless braggadocio of the one and the grotesque cowardice of the other reveal themselves. Only in the contempt of Haidvogel's wife for her good-for-nothing husband (VIII, 215) and in the very evident amusement which Schnock arouses in all who come in contact with him do we gauge the author's views. In the same manner Zitterlein's growing madness and the revulsion of feeling caused by the sight of his daughter's little child are left to make their own impression. Nowhere does the author directly ask for the reader's pity or condemnation for the fanaticism and the suffering of his characters.¹ We are struck in the works of both Hebbel and Kleist by the almost complete absence of the personal note, so strong in the eighteenth century novel and in the romantic tale—what Meyer calls "Das Kokettieren mit dem edlen Leser oder der schönen Leserin, das Buhlen um die gerührte Thräne."² This trait, more perhaps than any other, marks a new advance on the part of the short story in the direction of the drama. As in the latter form of art, the object is to let the life as presented, tell its own story and point its own moral. Only in the selection and disposition of the material, in the arrangement of light and shade, does the author seek means of impressing upon the reader his peculiar image of that life.

¹ Whenever the author does insert a reflection, he gives it, not as his own, but as the thought of one of his characters, whom the logic of events has led to this conclusion. Thus in the reflection of the young wife in "Matteo" (VIII, 214) and in the pity expressed by the jeweler in "Rubin" for Assad's sad fate (VIII, 72).


² R. M. Meyer, *Die Litteratur des 19. Jhdts.*, 110. Also, *Minor, Studien zu Heinrich von Kleist*, l.c., 589; Minde-Pouet, *Sprache und Stil*, l.c., 78 ff. To quote only a few examples of the Romantic tendency in Hoffmann's "Doppelgänger," one of the less subjective of his stories, we have continually such interpolations as "Es ist nöthig, dem geneigten Leser zu sagen, dass der ferne Ort, von dem her der alte Amadeus Schwendy seinen Sohn nach Hohenföh schickte, ein Landhaus in der Gegend von Luzern war. . . . Es möge hier der Ort sein, dem geneigten Leser zu sagen, wie sich alles begab am Hofe des Fürsten Remigius," etc. More crass still is the case of Hoffmann's "Sandmann," where, in true Jean Paul style, he spends several pages in explaining to the reader why he cast his story in this form and gives examples of other forms in which he might have presented it. The frequency of Jean Paul's interruption of the course of his narrative by reference to himself as the writer of the story is too well known to need further mention. (Cf. Nerrich, *Jean Paul*, 203 and 229.) The practice is one that had been common to all the eighteenth century novels. Wieland's "Agathon" and Goethe's "Wilhelm Meister" are classic examples. But Goethe himself condemned the abuse of it in his theoretical expression, and in his best novels he retires more and more behind the scenes. (Cf. Reimann, *Goethe's Romanteknik*, 29 ff., and Spielhagen, *neue Beiträge*, 116 ff.) Among the Young Germans also this habit of addressing the reader was frequent. In his "Wally," Gutzkow comments on the love scene between Wally and Cäsar: "Sehet da eine Scene, wie sie in den alten Zeiten nicht vorkam! . . . Ich zittere vor einem Jahrhundert, das in seinen Irrthümern so tragisch, in seinem Fluch so anbetungswürdig ist."

This objectivity shows itself in a more subtle way in the evident effort of the two writers to do justice to both sides of the controversy. Thus in "Verlobung," Kleist distributes light and shade pretty equally between the whites and the blacks on the island, calling Hoango "einen grimmigen Menschen," because he murders the master who had shown him personal kindness, yet remembering that the negro was "eingedenk der Tyrannei, die ihn seinem Vaterlande entrissen hatte" (p. 156), and picturing him as going to war "um seinen Mitbürgern . . . beizustehen." Gustav, though indignant at the horrors perpetrated by the blacks, is obliged to own that the treatment which the white masters accorded their slaves was of a nature "das ich . . . mich nicht unterfangen will, in Schutz zu nehmen." So in "Marquise" the count is not treated as an unmitigated villain, but the circumstances surrounding his deed are so arranged as to cast the most humane light upon it. In "Kohlhaas" the power which oppresses the hero seems one of absolute tyranny, yet it also has within its ranks men of a noble and just type, as the Elector of Brandenburg and Heinrich von Geusau. Moreover, Luther reminds Kohlhaas of the wrongs that he has committed in his search for justice and of the fact that human limitations are often to blame for wrong, as well as willful malice. Thus the scales are very carefully balanced and we are not requested to enlist our sympathies blindly on one side, but rather to follow with interest the picture of the world that is unrolled before us.

Hebbel's stories show this objectivity in a manner even more striking. Possessing less artistic finish than his later productions, these early attempts often lay bare his method all the more completely. In "Haidvogel" and "Schlägel" we get an attempt to paint two "mauvais sujets" for their own sakes. There is no attempt here to point a moral or illustrate poetic justice. The two rascals are produced almost with naïveté, as interesting specimens of the genus homo. In the same manner Schnock and Paul are analyzed and accounted for. These four become heroes of stories through their interrelation with others, whose suffering by their acts, or whose effects upon them, are also related with absolute objectivity.

This desire to do justice to every character, to lay bare the mechanism of the scoundrel as well as of the noble-minded, Hebbel did not necessarily derive from Kleist. It may be merely another point in common, another instance of that affinity of their genius which led them to select from the storehouse of the past the same seeds for further cultivation. In Diderot's "Le Neveu de Rameau" we find a

drastic example of that objectivity which paints a rascal with as great artistic pleasure as a saint. Likewise, while Goethe's characters generally exhibit a family trait of distinguished nobility of soul, he gives us within these limits a realistic picture of all sorts and conditions of men. In Hebbel's case we may see in the juxtaposition of characters and the impartial treatment which they receive, an illustration of his "dualistic Weltanschauung" which Scheunert¹ shows him to have held undeviatingly throughout his artistic development.

 The case is different with the Romanticists. Here, where the essence of the novel was self-revelation on the part of the author, we get really but one character—that of the writer himself. Friedrich Schlegel² acknowledges very freely "dass das Beste in den besten Romanen nichts andres ist, als ein mehr oder minder verhülltes Selbstbekenntniss des Verfassers, der Ertrag seiner Erfahrung, die Quintessenz seiner Eigenthümlichkeit." For this reason he ranks the novels of Fielding and Richardson beneath any autobiographical anecdote or collection of letters and considers Rousseau's "Confessions" a far better novel than his "Héloïse."

CONTENT

Werner (VIII, p. xxxiii) sees the similarity of Kleist and Hebbel in the "dramatic vividness" of their style. Not only in the manner of portrayal, however, but also in the subject-matter of their stories, in that which they selected as of sufficient interest for narration, do we find a great affinity between them. The ever recurrent theme of both novelists is the development of a character as shown by action.

The trade-mark of the novel of the eighteenth century was the strongly marked "tendency." This might be the lauding of control ("Gelassenheit")³ as introduced into Germany by Richardson and imitated in Gellert's "Leben der schwedischen Gräfin G.," or the demand for free development of the passions, exemplified in Rousseau's "Héloïse" and culminating in the novels of Heinse.

As the novel developed, the psychological interest more and more usurped the place of the old "purpose." But even Goethe's "Meister," with all its rich fullness of life, does not claim to be free from a pedagogical tendency. So Goethe says of his hero at a certain point of the latter's development: "Das Interesse an unserem Helden beginnt erst da wieder, wo wir ihn in einer Art von Thätigkeit und Genuss zu

¹ l.c. 287 ff.

² Wks. l.c., V, 223.

³ I have adopted the classifications of Carl Heine, "Der Roman in Deutschland," p. 30.

finden hoffen." In this combination of activity and enjoyment, Heine¹ sees the two opposing tendencies, control ("Gelassenheit") and passion combined. Thus "Meister" would form the glorious apex of the eighteenth century novel, an apex, however, which already bears within it the seeds of a new development. This new growth, of which shoots can be seen in various places, springs into tangible form in the novels of Kleist. Here for the first time the purely human problem, the objective delight in the drama of life, free from pedagogical or moralizing tendencies on the one hand and symbolic mysticism on the other, is the center of interest. Michael Kohlhaas is changed by cruel injustice from a peaceful citizen to an outlaw and incendiary. The Marquise has public shame and private grief put upon her until she is bowed to the ground, only to rise in the power of her conscious innocence. Toni learns through love to see her actions in a new light and loses her life in her efforts to act according to her new convictions.² In "Cäcilie" the change of heart of the young students forms the nucleus of the story. In "Findling" we have the gradual unfolding of a character whose innate selfishness and bestiality put to naught all the ennobling influences of kindness, gentleness, and virtue by which he was surrounded. In "Zweikampf" the attention is concentrated on Littegarde's despair and her struggles against it.³ Only in "Erdbeben" and "Bettlerin" does the situation rather than the character constitute the chief element of importance. But Kleist stands almost alone among his contemporaries in this singleness of attention to the human problem, nor did he find a successor very soon.

The moralizing tendency of the "control" novel of the middle of the eighteenth century, and the rebellion against restraint which marked the storm and stress novel of its close, had given place in the early nineteenth century to the Romantic withdrawal from the world, the delight in the mystic, the symbolic, the horrible, and the fantastic.

We saw that Kleist, while dallying now and then (second part of "Kohlhaas," "Bettlerin," and "Cäcilie") with such motives, built up his novels on a very different plan. In Hebbel's time, fantastic Romanticism had given place to the socialistic and religious reform theories of the Young Germans. The tales of Gutzkow, Mundt, and Laube are the expression of their authors' views, and the characters of the stories

¹ l. c., p. 134.

² Kleist's careful motivation is best felt by a comparison with Körner's "Toni," in which no change of heart is attributed to the heroine. Cf. Kade, Grenzboten, 1889, 173, and Feierfeil, l. c., 10.

³ Cf. Steig's "Berliner Kämpfe," 536 ff., for an account of sources.

are the bearers of these rather than real individuals as studied from life. Thus Gutzkow's "Wally," with its subtitle "Die Zweiflerin," has the author's views of conventional religion and conventional morality for its theme. Mundt's "Madonna" has the fascinating and vividly told tale of the heroine buried like a hidden gem in a great mass of reflections and polemics, and the conclusion of her story is utterly unsatisfactory because the author loses his interest in the heroine.

In Hebbel's novels, on the other hand, the delight in character is even more strongly emphasized than in Kleist's. "Anna," "Kuh," "Zitterlein," and "Matteo" have for their subject the agony of a soul under stress of wrong inflicted from without. The pain, the rebellion, the conflict, and the defeat are pictured with the greatest care. "Schnock," "Nepomuk Schlängel," "Vagabunden" are character sketches with a comparatively slight plot. "Paul" and "Eine Nacht im Jägerhause" are devoted to the portrayal of one phase of activity: the feelings of a human being in great bodily fear. "Der Rubin" is a symbolic fairy tale the center of which is a youth in the struggle after the ideal. Here is neither tendency nor lyric outpouring of feelings. The author's entire power is concentrated solely upon the analysis of his characters.

Moreover, in the method of depicting these characters the two writers are singularly alike. Neither by direct description or elucidation, nor by that favorite device of the time, the letter or diary,¹ are the individualities revealed to the reader. His own actions alone explain the hero, with here and there an incidental bit of description or dialogue.

Thus in "Michael Kohlhaas" the central figure is placed in situations calculated to throw into bold relief his natural gentleness, patience, gratitude, and tenderness, and the change which was gradually produced in his character. He remembers with emotion the kindness of the old lord of the castle (p. 59); again and again he curbs his rising wrath at the unjust retention of his property, sometimes because prudence tells him "weil ja doch nichts anders übrig blieb," again because he takes a certain amount of injustice for granted in "der grebechlichen Noth der Welt." Even when indignation at personal insult has driven him post-haste to Dresden to obtain redress, his sense of fairness makes him halt until he can ascertain from his servant whether any blame be attached to him, in which case he is determined to bear the loss as a punishment (p. 66). We see him caressing his children, he treats the

¹ A good example of the letter form as employed in the short story is Hoffmann's "Sandmann." Cf. also C. Heine, l. c. 36.

aged with gentleness and forbearance, strangers with a manly courtesy (p. 135). The two crucial scenes, the one in which he arranges to sell his land (p. 76) and the one in which he explains his situation and states his intentions to Luther (IV, 97), illumine as with a searchlight the road over which he had traveled in changing from a man of peace to a breaker of laws. Almost without exception, Kohlhaas's actions have been the sole means of elucidation to the reader.¹

In "Marquise von O." we read in the introductory paragraph the brief description of the heroine: "eine Dame von vortrefflichem Ruf und Mutter von mehreren wohlgezogenen Kindern" (p. 16). Then follows the startling advertisement, a brief statement of the incidents preceding the opening of the story, and from that point she is left to disclose her own nature to the reader. Overtaken by a mysterious and shameful misfortune, cast off by her mother, threatened with death by her father, she sinks down, "matt bis in den Tod." Then her brother demands her children and she rises in indignant protest, gathers them into her arms and departs. Kleist comments: "Durch diese schöne Anstrengung mit sich selbst bekannt gemacht, hob sie sich plötzlich wie mit ihrer eignen Hand, aus der ganzen Tiefe, in welche das Schicksal sie herabgestürzt hatte, empor.—Ihr Verstand, stark genug, in ihrer sonderbaren Lage nicht zu reissen, gab sich ganz unter der grossen, heiligen und unerklärlichen Einrichtung der Welt gefangen." The scene in her country home, when we find her employed in practical work and determined to rise above her misfortune, but unwilling to involve any one else in her disgrace (p. 40); her hatred of the count when his dastardly deed is revealed to her and her refusal to marry him whom she despises, though thereby she might save herself much misery, are self-revealing exponents of her individuality (IV, 54 ff.).²

In "Die Verlobung" again the character of Toni is the center of interest. The awakening of her moral sense through her love for Gustav is minutely traced. At first, when her mother calls her to her customary task of decoying the stranger to his death, she responds as a matter of course; her sole consideration is for her own safety: "Ist-er auch allein, Mutter? und haben wir nichts zu befürchten?" As she leads the half-

¹ An interesting contrast to this technique is to be found in Schiller's "Verbrecher aus Verlorener Ehre," in which the lengthy psychological discussion at the beginning is followed by many paragraphs of philosophical reflection and description.

² Cf. Brahm, H. v. K., 166. Kleist's individualistic treatment can best be judged by comparing his artistic version of the "Marquise" with the raw material of his sources. Cf. Muncker, *Allg. Zt.* 1882, p. 2242, and R. M. Werner, *Vierteljahrsschr.*, f. L. III, 483.

suspicious stranger into the house, she holds the light so that the brightest beams shall strike her seductive face. She is mischievous and playful, with no thought of the wrong she is doing. But gradually the stranger's personality exerts an influence upon her. She becomes silent and thoughtful. The story of her European ancestry, told by the old negress to allay Gustav's fears, seems to arouse dormant instincts in her: ". . . worauf Toni, mit aufgestützten Armen in sein Antlitz sah," "Toni fragte ihn, ob er einen solchen Herrn in Frankreich kenne," "Toni, welche den Kopf gedankenvoll auf ihre Hand gelegt hatte, fragte den Fremden, wer er denn wäre, wo er herkäme, und wo er hinginge." Then the cause of this hatred of race for race arouses her curiosity. We are made to feel that heretofore she had accepted the atrocities and horrors about her with the unthinking acquiescence of a child, undisturbed by events that do not immediately affect its own comfort or happiness. Now she asks: "Wodurch sich denn die Weissen so verhasst gemacht hätten?" Gustav's long explanation evidently inclines her in favor of the white race. When he asks her if she could be guilty of the treachery of the negro girl who inoculated her former lover with yellow fever under pretense of an embrace, she seems suddenly to become aware of her own duplicity: "Nein, sagte Toni, indem sie verwirrt vor sich niedersah." Thus by means of gradually awakening curiosity, interest, introspection, sympathy, she is led step by step, until, won by his caresses and moved by pity for his grief, she surrenders completely. From this point there is no more hesitancy. Heart and soul she is on the side of her lover's race. Not only for Gustav but also for his family she risks her life. Her sense of right is awakened, and she declares to the utterly confounded Babekan, "indem die Röthe des Unwillens ihr Gesicht überflog, dass es schändlich und unerträglich wäre, das Gastrecht an Personen, die man in das Haus gelockt, zu verletzen." She disavows her past complicity in the deeds of violence and is ready and willing to risk her life in resisting them in this case (IV, 172).

Occasionally a minor person illustrates Kleist's technique. Thus the impulsive, brave, laconic colonel in "Marquise" is delineated with a few bold strokes. When the fortress of which he is commander is attacked before his family has left it, he wastes no words: "Der Obrist erklärte gegen seine Familie, dass er sich nunmehr verhalten würde, als ob sie nicht vorhanden wäre; und antwortete mit Kugeln und Granaten." When the inexplicable behavior of the young count sets the whole family wondering, the colonel refuses to take part

in such idle and fruitless conjecturing: "Der Commandant sagte, dass er von der Sache nichts verstehe und forderte die Familie auf, davon weiter nichts in seiner Gegenwart zu sprechen" (p. 28). In the same laconic manner he takes affairs into his own hands when the excitement of the Marquise at the discovery of the identity of her betrayer renders her incapable of explaining herself. "Der Vater, der sie offenbar in einem überreizten Gemüthszustande sah, erklärte, dass sie ihr Wort halten müsse; verliess sie und ordnete alles, . . . zur Vermählung an."

The other novels are not so purely psychological in their interest as these three. Yet the character of Nicolo in "Findling" is finely chiseled. From the moment when the kind-hearted Piachi adopts him in place of the beloved child lost on his account, and the boy sits opposite with a face "das ernst und klug, seine Miene niemals veränderte," through the various significant acts related in the story, Nicolo stands out clear in every outline. At fifteen he was seduced by a cardinal's mistress (p. 207), and after his marriage with the niece of his benefactor, he carries on the liaison (p. 209), mingling with it a fanatical bigotry (p. 207). His absolute heartlessness reveals itself on the night of his young wife's funeral (p. 211) and reaches its climax in the attack upon the wife of his benefactor (p. 218), which displays at once his sensuality, cruelty, and shamelessness. He is perhaps unnatural in the extreme of his unrelieved wickedness, but the method of drawing is unmistakably that of Kleist.

The two salient points in Kleist's manner of characterization, as seen in this analysis, are: his persons are self-explanatory through their actions and speech, they are represented not as complete, but as growing individualities.] | ?

Hebbel describes his own method in a letter to the Princess Wittgenstein in 1858:¹ "Er (Schiller) lässt den Sturm elementarisch in seine Welt hineinbrausen, ich suche ihn aus Athemzügen entstehen zu lassen; darin liegt aber auch die einzige Berechtigung meiner Arbeit."² Hebbel was writing in reference to his "Demetrius," but the same method is observable in his early works. In his first novel, "Barbier Zitterlein," the opening chapter lays bare, in a conversation between Zitterlein and Agnes, the mainsprings of the former's personality. We see his absorbing and exclusive love for his daughter: "Du bist

¹ Br. II, 473.

² Cf. also Tb. I, 56, where H. contrasts the methods of characterization employed by Schiller and Goethe and places Kleist with the latter in his ability to trace "die ewigen Modificationen des Menschen durch jeden Schritt, den er thut."

das einzige Gut, was mein ist, das von Tag zu Tag inniger mit mir verwächst; ich will nur dich, nur dich!" His misanthropy soon becomes apparent: "Doch sie (die Menschen) sind mir in tiefster Seele verhasst, wenn sie mir näher treten." When his daughter tries to make him see the advantage of having an apprentice in the house, his ever-ready suspicion leaps forth: "Du wirst weniger Langeweile haben, nicht wahr?" As is usual with morbidly affected men, he indignantly spurns the suggestion that he might be ill: "Nein, nein, ich bin nicht krank, ich sehe bloss? voraus, wie alles kommen wird!" Very delicately the signs of incipient madness are indicated: "Giebt es nicht Gesichter, die mich anstarren, wie Larven der Hölle, Augen, deren feindseliger, vernichtender Strahl mich tödtet?" Very dexterously, Zitterlein is made to bring about by his suspicions that very catastrophe which utterly unbalances his mind. Similar to this is the motif which Hebbel praised in Kleist's "Schroffenstein."¹ Just as Ruprecht's suspicions lead to the commission of those very crimes which before had had no existence except in his morbid imagination, so Zitterlein's suspicious actions bring the love of Agnes and Leonhardt to a climax (VIII, 52 ff.).

In this story Hebbel makes a digression into the man's past in order to motive his action more subtly.² Zitterlein's isolation during childhood and youth, his thwarted ambitions, his marriage with a woman as retiring by nature as himself, the loss of his adored wife—all these facts are so told and arranged as to lay bare before the reader the progress of his growth (VIII, 43 ff.).

The hero's subsequent acts, from the first traces of madness in the scene at his daughter's bedside to the monomania of the last scenes, reveal his further development along the lines indicated by the story of the past. No explanation by the author is attempted. The climax shows a striking similarity to that of "Kohlhaas." Both men attained an inward peace by determining upon a deed of violence, a deed destined to bring them into conflict with the world and its laws.³

Similar to Kohlhaas is Anna, heroine of the story of that name. Like him she is driven, by the injustice of the powerful, past the limits of endurance. Then her vengeance falls on innocent and guilty alike. As in "Kohlhaas," fire is the instrument of retribution—a fitting one,

¹ Cf. Tb. I, 107.

² Kuh, Hebbel, I, 653, says à propos of this passage: "Bei Kleist ist die Vorgeschichte seiner Helden leise angedeutet, bei Hebbel ausgeführt."

³ Cf. J. Schmidt, Introd. to Kleist's Wks., I, p. liv.

since it is that one of the elements which, though set in motion by man, grows most completely out of his control. True to Hebbel's conception of woman,¹ she is not, like Kohlhaas, initiative in her revenge, but when the accidental upsetting of the light sets fire to her persecutor's castle at the very moment when her world seems crumbling under her feet, she cries: "Ei, was löscht ich? lass! lass!" and shuts the door upon the flames. The steps that bring her to this desperate climax are most carefully traced. We see her at the commencement of the story, busy and gay, rejoicing in her young strength and in the bright world about her. Then we witness the uncalled-for harshness of the young rake, her master, "who would gladly have found her wanton in the arbor a few days before." Like Kohlhaas she makes a struggle for self-control, only to meet with physical maltreatment (VIII, 230). Her fellow-servants, to whom she has shown nothing but kindness, shower scorn and contumely upon her with all the petty malice of the vulgar of soul against moral superiority (VIII, 232). And to all this Anna can say nothing. The dumb rage which we see growing within her bursts its bonds with elemental force when all her self-control and strict adherence to duty bring on her the suspicions and the defection of her lover. The extreme care with which Hebbel brought out the various traits of Anna's character is equal to that which Kleist devoted to that of Kohlhaas. A few incidental descriptive remarks are intended to show the impulsiveness of the girl: "Sie hatte ein scharfes Wort auf der Zunge, während ihr die Thränen unaufhaltsam aus den Augen drangen." Like Kleist, Hebbel is fond of indicating emotional excitement by a rush of blood to the head, so here: "Sie erglühte über und über." "Da sie mit brennenden Wangen auf ihren Teller niederblickte." This passionate impulsiveness culminates in the sudden and unexpected attack upon the gardener. But the other side of her character, the light-hearted, cheerful, kind and gentle side, is also brought out. Her indignation at the scullery boy shows that when he lay ill and neglected she cared for him. Before she is molested, she sings gaily about her work, and the very extent of her anger at being prevented from attending the dance to which her fellow-servants set out so merrily, shows her pleasure-loving nature. Gentle modesty and deep tenderness mark her interview with her lover, in the flax-room where she had spent her long, lonely afternoon (VIII, 234).

In Hebbel's "Kuh" the opening sentence shows us Andreas engaged

¹ Tb. I, p. 186: "In der Judith zeichne ich die That eines Weibes, also den ärgsten Contrast, dies Wollen und nicht Können, dies Thun, was doch kein Handeln ist."

in a most significant act: he is counting money. As each one of the bank notes calls up the circumstance under which it was acquired, the narrow scope of the man's life and his concentration upon thrift and acquisition become more and more apparent. The low, smoky room, the luxury of the Sunday pipe, give the fitting atmosphere. The little child whom he evidently loves shows the vista of his hopes for the future. His rage at seeing these hopes suddenly frustrated can find no outlet in words, only a brutal blow can relieve him. There is a horrible logic in the events that follow, and the terror is increased by the inability of the participants to express themselves.¹

The character of Matteo, in the story of that name, is drawn on very simple lines. More even than Anna and much more than Kohlhaas, is he contented with the world as he finds it during his prosperous days. Much greater, therefore, is his bewilderment and helplessness when he is confronted with misfortune and injustice. Step by step we are led to see this change. First we hear of his happiness in his simple life; then comes illness and loneliness; for the first time he has a strong desire; then comes his first disappointment—the cruel blow of Felicita's marriage—intensified by her too evident horror at the disfigurement that his illness brought in its train (VIII, 203). Her recoil signified his exile from the world of love because of his ugliness; from the world of work he is turned from the same cause. We see him gradually realize his condition and then, in despair, sink step by step, until he is an outcast waiting for an opportunity to murder. Less clear, perhaps, is the turn for the better. The fact that he is trusted for the sake of that very ugliness which had made him an outcast soothes him, while the sight of the passion and guilt of the other actors of the drama sobers him. The closing sentence, "Er . . . söhnte sich mit der ewigen Macht, die den Reif wohl zuweilen zerbricht, ihn aber doch . . . wieder zusammenfügt . . . aus," reminds one of Kleist's words concerning the Marquise: "Ihr Verstand, . . . gab sich ganz unter der grossen, heiligen und unerklärlichen Einrichtung der Welt gefangen."

The rest of Hebbel's stories are mainly character sketches. The careful delineation which we have observed in the more dramatic tales is naturally carried on here with even greater minuteness. In the introduction to "Schnock" Hebbel declares his intention: "Ihn tren,

¹ The care with which Hebbel hewed out the form of this little tale is apparent in a note of his diary (Jan., 1849): "Die Kuh' geschlossen. Ich habe mich seit meinem letzten Aufenthalt in Hamburg (1843) damit getragen, so klein sie ist." (Tb. II, 312.)

bis in das Haargewebe seiner Bestimmungsgründe hinein zu zeichnen" (p. 152). He therefore lets Schnock himself trace his fear of marriage back to an experience of his tenth year, when he saw his enraged mother bite his father and vowed "niemals wieder einen Menschen an dem Ort, wo er Zähne hat, zu küssen." His cowardice he attributes to his early training: "Ich durfte nicht an den Bach gehen, denn meine Mutter fürchtete, ich möchte ertrinken."

Both in "Schnock" and in "Pauls merkwürdigste Nacht," which reads like a preliminary sketch for "Schnock," Hebbel delights in showing the mental process by which a coward is driven into an apparently brave action by fear. Schnock (who knows himself a little too well) tells the motive of his one brave deed—the capture of the thief with which the story opens—"nicht aus Tapferkeit sondern aus Furcht, machte ich mich über ihn her, rang mit ihm, und warf ihn zu Boden."

As "Schnock" and "Paul" are studies in cowardice, so "Die beiden Vagabunden" and "Haidvogel" trace the sensations and the impulses to action of irresponsible, selfish, happy-go-lucky yet not wholly vicious scamps. In "Die beiden Vagabunden" Hebbel has carefully differentiated little, dapper, clever Jürgen, who takes an artistic pleasure in living by his wits, from heavy, stupid Hans, who cares only for his creature comforts, and whines and wishes himself back with his master every time anything goes wrong. This Hebbel, like Kleist, does by means of a few telling situations. When the goat looks in at the inn window, thus accidentally confirming Jürgen's yarn, Hans is as badly frightened as the peasants for whose benefit the tale was concocted: "Jürgen sah Hans, der ganz blass geworden war, triumphirend an." When the host caught Jürgen in a palpable contradiction, the difference between the two friends is marked: "Hans hustete und strich sich mit der Hand über die Stirn; Jürgen aber, statt in Verwirrung zu gerathen, versetzte mit unvergleichlicher Unverschämtheit: 'Ihr habt Recht' und fuhr ruhig fort" (p. 126).

Haidvogel reveals himself in the most natural and incidental manner by his speech and actions. The underlying trait in his character, which shows through all he does, is his personal vanity, though this is never stated by the author. Almost the first words that we hear him say show this. He speaks to his wife: "Warum siehst Du mich nicht an? ziehst Du wieder, wie gewöhnlich, im Stillen einen Vergleich zwischen mir und dem Quacksalber von Doktor, der auch einmal hinter Dir herlief?" This same vanity causes his downfall at the inn, where

his desire for display leads to the recognition of the purse he had found: "Haidvogel wollte aber durchaus auch von ihm beneidet werden."

A good example of Hebbel's careful delineation of a minor character is Haidvogel's wife. Silently she broods over her hard lot—for it is to be noted how few and short are her remarks—while a firmness of will is slowly developing, which comes to the surface at the proper time. A latent strength is apparent all the time in her maintenance of innate refinement in these uncongenial surroundings, as shown in casual remarks. When the children would delight in repeating to their father the impertinent messages of the butcher and the baker to his request for credit, she silences them: "Euer Vater weiss Alles, nun zu Bett mit euch." When Haidvogel received the gift of the cattleman with sovereign ingratitude, she "trug ihm eine herzliche Danksagung auf." The repressed bitterness which her silence covers occasionally breaks out; when the servant who brings the news of her inheritance utters a clumsy apology, she exclaims: "Hättet Ihr das gewusst, so hättet Ihr meinen Theodor zuweilen in den Garten gelassen, weil ihn die rothen Beeren lockten." These are the signs that prepare us for the strong stand which she finally takes when her husband plans to waste the newly acquired wealth in the old way: "'Nichts kannst Du,' versetzte die Frau, die inzwischen ihr dünnes Umschlagtuch umgenommen und sich zum Fortgehen angeschickt hatte, '—ich werde dafür sorgen, dass das Jammerleben, das jetzt zu Ende ist, nicht wieder anfangen kann.'" This rising above her troubles and providing for her children and herself a life worth living, is a note very similar to that struck in the "Marquise von O." when the heroine leaves her father's house. Even less than Kleist, in the above mentioned story, does Hebbel step in to elucidate the inner life of the woman. Not one word of explanation accompanies her action and speech.¹ These sketches bear many marks of the influence of Jean Paul, both in subject-matter and in the satirical method of treatment. Their relationship with Kleist consists in the persistence with which the personages are made to reveal themselves to us in their actions, and in the absence of intrusion on the part of the author.

Thus character forms the contents of the novels of Kleist and Hebbel, and the people depicted betray a certain resemblance. Both

¹ Compare with this reserve Hoffmann's description of the character and attitude of Clara in "Der Sandmann." Her sentiments, sufferings, attempts at reclaiming her lover and her final release are given in full.

authors prefer to show the man growing and changing under the stress of circumstances rather than the completed personality whose strength is merely tested by the adversities of life. Herein they are followers of Goethe. But from Goethe's heroes, as well as from those of the Romanticists and of the Young Germans, their heroes differ in that they all display a definite and determined will. Here again we recognize the dramatist. Kohlhaas, Marquise, Toni, and Gustav, as well as Anna, Andreas, Matteo, and Zitterlein, shape their own fate by a determined resistance to injury or a definite initiative action. They are not driven hither and thither by mere accident nor are they controlled by mysterious powers, as are Abdallah or William Lovell, Ofterdingen or Wilhelm Meister,¹ Cäsar in Gutzkow's "Wally," or the hero of Mundt's "Madonna."

In the method of presentation our authors also proceed in the same manner, making their heroes self-revealing by bringing together a number of highly significant deeds and words which elucidate the various phases of their being.

Concerning the inner form of the novels of Hebbel and Kleist we note as points in common: (1) the closely knit, concentrated structure, (2) the unity of interest, which remains fixed on the hero, (3) the complete retiring of the author behind his figures, (4) the psychological development of the characters, (5) the strongly initiative will of the hero. In other words, the inner form of these tales is dramatic.

¹ Cf. Mielke, l. c., 54. Also Donner, "Der Einfluss Wilhelm Meisters," 20. Ricarda Huch, (Blüthezeit, 134) designates the heroes of the Lovell type as "gebildete Vagabunden." Minor (Z. f. d. Ph. XXII, 218) describes the heroes of Eichendorff's novels: Die helden abentheuern ohne sichtbaren zweck und deutliches ziel als echte romantische vagabunden heimatlos hin und her.

III

OUTER FORM

DESCRIPTION

The dramatic objectivity noted in the general structure of the tales is observable in the details of technique.¹ Two points in Kleist's descriptions are striking: (1) the vivid impression which his people and objects make on the reader, and (2) the subordination of the description to the action. Both traits are found bound up together in all examples cited by Minde-Pouet and Feierfeil.²

Significant for both Kleist and Hebbel is the habit of introducing a new person briefly and without any prolonged catalogue of features or traits of character. The aim is to hasten on to the action. Thus in Kleist's stories, "ein Rosshändler namens Kohlhaas" (IV, 58), "ein junger, auf ein Verbrechen angeklagter Spanier" (IV, 1), "die verwittwete Marquise von O." (IV, 16), "ein russischer Offizier" (IV, 18b), "ein fürchterlicher alter Neger, namens Congo Hoango" (IV, 155), "eine junge fünfzehnjährige Mestizze" (IV, 156), are briefly brought before the reader.

The same technique is observable in Hebbel's stories, though not to the same extent as in Kleist's. In "Barbier Zitterlein" the hero is introduced with a simple mention of his name, and a little later we read: "Eine helle Lampe beleuchtete das Gesicht des langen, dünnen Mannes . . ." (VIII, 33). The heroine is only mentioned by name: "seine Tochter Agathe" (VIII, 33). In "Der Rubin" the hero

¹ Minde-Pouet (*Sprache und Stil*) has somewhat unreasonably separated "Detailsschilderung" (pp. 69-78) from "Wie weit beschreibt der Dichter" (pp. 80-82), as if they were two different things. Between them he inserts "Objectivität" (78-80). This arrangement is misleading, since accurate visualization of persons and vivid description by means of action together arise from Kleist's objective relation to his problems and his dramatic imagination.

² Cf. Minde-Pouet, l. c., 64 ff.; Feierfeil, "Verlobung u. Toni," 14 ff.; Brahm, 154 ff.

receives brief mention: "Assad, ein junger Türke" (VIII, 69), and only in the accusation of the jeweler do we gather any details as to his personal appearance (VIII, 70). Leonhardt is presented by the host as "ein stiller, netter Bursch," and Zitterlein finds him "von ahnsehnlicher Statur, hatte blaue Augen, blondes Haar und viele Freundlichkeit im Benehmen" (VIII, 35). "Anna, die junge Magd" (VIII, 229), "Paul" (VIII, 237), "der Bauer Andreas" (VIII, 245), receive no further comment.¹

The two vagabonds and Nepomuk Schlägel are described more in detail (116 and 250). Yet even these descriptions are conspicuous for an epigrammatic terseness, and only the salient features that strike the eye because of their characterizing quality are briefly mentioned.

Description by means of the effect produced on the onlooker is a favorite method with both writers. In this manner we obtain the exquisite picture of Toni: "Und während das Mädchen auf ihre Kniee vor ihm hingekauert, die kleinen Vorkehrungen zum Bade besorgte, betrachtete er (Gustav) ihre einnehmende Gestalt. Ihr Haar, in dunkeln Locken schwellend, war ihr, als sie niederkniete, auf ihre jungen Brüste herabgerollt; ein Zug von ausnehmender Anmuth spielte um ihre Lippen und über ihre langen, über die gesenkten Augen hervorragenden Augenwimper; er hätte, bis auf die Farbe, die ihm anstössig war, schwören mögen, dass er nie etwas Schöneres gesehen" (IV, 167). Thus we receive the impression which Nicolo in "Findling" makes on Piachi (IV, 206). In the same story Elvire's beauty was not mentioned until she attracted Nicolo's attention by means of it (IV, 212). In "Cäcilie" the abbess is minutely described only when the mother of the unfortunate young men sees her (IV, 202). In "Erdbeben" the flight of the frightened people and the picturesque encampment on the green are seen through the eyes of Jeronimo (IV, 3 ff., 9). The two excellent descriptions of Kohlhaas's horses are given in the same manner. The first time the delight of the young squires on beholding them gives a lively picture, full of motion such as Kleist loves: "Sie flogen, da sie die glänzende Koppel sahen, . . . in den Hof hinab; . . . der eine lobte den Schweissfuchs mit der Blesse, dem andern gefiel der Kastanienbraune, der dritte streichelte den Flecken; und Alle meinten, dass die Pferde wie Hirsche wären und im Lande keine besseren gezogen würden" (IV, 61). As a contrast to

¹ Compare with this the lengthy descriptions with which Hoffmann introduces his characters, giving us a full catalogue of their features—color of eyes and hair, height, age, size, physical and mental peculiarities. (Sandmann, V, 11 and 21; Das öde Haus, V, 148; Majorat, V, 172, etc.)

this is the scene that greeted Kohlhaas on his return: "Wie gross war aber sein Erstaunen, als er statt seiner zwei glatten und wohlgenährten Rappen, ein Paar dünne abgehärmte Mähren erblickte; Knochen, denen man, wie Riegeln, hätte Sachen aufhängen können; Mähnen und Haare ohne Wartung und Pflege zusammengeknetet: das wahre Bild des Elends im Thierreiche! Kohlhaas, den die Pferde mit einer schwachen Bewegung anwieserten, war auf das Aeusserste entrüstet . . ." (IV, 64). These examples show plainly that no description is given for its own sake or ostensibly for the reader, but in every case for the sake of the effect which the particular object, by virtue of the qualities enumerated, has upon the person through whose medium we see them. Thus Toni's beauty aroused the admiration of Gustav and led to his caresses. That of Elvire aroused the desires of Nicolo. The handsome horses stimulated the greed of the young lord and his steward, and the disgraceful condition of the horses, as Kohlhaas found them, gave rise to the scene in the courtyard, which was the first step of the action.

The same technique is observed in Hebbel's method of describing. The inn in "Die beiden Vagabunden" is presented from the point of view of the two adventurers, who are looking through the window (VIII, 118). The sight of this room, with its evidently opulent but bored occupants, suggests an entire scheme of action to the nimble mind of one of the onlookers. This scheme assumes more definite form from what he notes of the demeanor of Jakob, upon whom he fastens as the most gullible of those present (VIII, 127 and 134). In "Eine Nacht im Jägerhause" we look through the window of the little hut with the eyes of the anxious young students (VIII, 263). Again the description of the room is given to show its effect on the action. The sight of the uninviting interior causes that expression of distrust and fear on the part of the students, which, overheard and resented by the owner of the hut, leads directly to the adventures of the night (VIII, 263 and 272). The impression which the students receive of their host is calculated to increase their suspicions and hence augment the hostility of their attitude (VIII, 263 ff.). In "Der Rubin" we read: "Er (Assad) erblickte einen ältlichen Mann von hoher, gebietender Gestalt mit edlen Zügen, in denen sich ein tiefer, aber ins Innerste zurückgedrängter Lebensschmerz aussudrücken schien" (VIII, 77). Here the effect of Fatime's disappearance upon her father is skillfully revealed to Assad and to us by what the latter observed in one glance. In "Matteo" the disastrous change which the terrible illness caused in the appearance of the hero is not described by the author except in its

effects on the beholders. The horror of Felicita (VIII, 203), the repulsion and fear of his former employers (VIII, 204), and his own disgust at seeing himself in the glass (VIII, 205), form an artistic climax. Thus his ugliness, which gradually appears to him as an undeserved curse, embitters him and leads him to the threshold of crime. The other characters are pictured only as they come into his life. In the case of Felicita, only the effect of her beauty on him, not the beauty itself, is described (VIII, 202). We observe that Hebbel follows minutely Kleist's method of portrayal by means of giving the effect produced on the onlooker with special reference to the action of the story.

Besides these longer descriptions we find in both authors a wealth of incidental characterization by means of qualifying words, which, without stopping the flow of the narrative, serve to dash off the figure of the actor with a single telling stroke.

An extreme example of this peculiar point of technique is the well-known picture of the wretched horses in the market-place of Dresden and of the man who has come with them. Here the detailed account of the appearance and actions of the beasts and the man who seems but little above their level, is inimitable (IV, 111 ff.), though Julian Schmidt is not altogether wrong when he says of this scene: "Wo vielleicht des Guten etwas zu viel gethan ist."¹ Another frequently quoted example is found in "Die Verlobung," in which Babekan gets Toni ready to decoy Gustav (154 ff.). The description here fulfills in every respect the demand made by Lessing for continued motion in the picture.² Equally well known is the distinct image which we get of Hoango's house in the course of the narrative.³

In "Kohlhaas" the appearance of the steward comes vividly before us when we read: "Der Burgvogt, indem er sich noch eine Weste über den weitläufigen Leib zuknöpfte"; and when Kohlhaas feels a strong inclination "den nichtswürdigen Dickwanst in den Koth zu werfen und den Fuss auf sein kupfernes Antlitz zu setzen." Of Junker Wenzel we read: "Da eben das Wetter wieder zu stürmen anfang, und seine dürren Glieder durchsauste"; and Kohlhaas smiles "über den Witz des dürren Junkers." The effect of Kohlhaas's vengeance on the arrogant young nobleman is not described, but in a very graphic scene he is brought before us. The Landvogt Otto von Gorgas, "der schon

¹ J. Schmidt, *Introd. to Wks.*, I, p. liv.

² Cf. Bischoff, *Lessings Laokoon und Heinrich von Kleist*, Z. f. d. U. XII, 348. Compare with this the description of the procession in "Schnock" (VIII, 144).

³ Cf. Feierfeil, l. c., p. 15.

durch seine blossе Gegenwart dem Volk Ehrfurcht und Gehorsam einzuflössen gewohnt war," visits the young nobleman in order to protect him from the infuriated mob, though hardly able to conceal his own contempt for the wretched author of all this trouble. He finds the Junker, "der aus einer Ohnmacht in die andere fiel, unter den Händen zweier Aertzte, . . . Als man dem Junker ein Wams angelegt und einen Helm aufgesetzt hatte, und er, die Brust wegen Mangels an Luft noch halb offen, . . . auf der Strasse erschien, . . . während welchem er mehreremal, ohne ihn zu vermissen, den Helm verlor, den ihm ein Ritter von hinten wieder aufsetzte. . . ."¹

That Hebbel had this same vivid realization of the appearance of his characters is apparent in a letter written on the occasion of a visit to Thorwaldsen's studio in Copenhagen in 1842, a time in which he was in the midst of his novel writing. "Ich fragte ihn ob er jedes Bild klar vor seiner Seele stehen habe, wenn er zur Ausführung schreite; er erwiderte: Ja. Ich hörte dies gern, denn es geht mir in meiner Kunst ebenso: ich kann mir von einem andern Verfahren gar keine Vorstellung machen."² Therefore he also mentions the gestures and changes of expression which accompany the acts and words of his people, so that we see them vividly before us: ". . . Agathe sah ihren Vater lange an, dann legte sie die Hände kreuzweise über die Brust und sprach." "Anna": ". . . wo sie ein Licht aus dem Lichtkasten nahm und sich dann mit diesem, es mit darüber gehaltener Hand vor dem Zugwind schützend, in die Flachskammer zurückbegab." "Kuh": "Um ihn herum, bald zum Vater auf die Bank kletternd und ihm ernsthaft zuschauend, bald den durch die offene Thür aus- und einwandernden gravitätischen Haushahn jagend und neckend, spielte sein Kind." "Hierbei klopfte er sein Knäblein auf die Wange und reichte ihm eine dem Hahn entfallene bunte Feder." ". . . diese Leiter eilte er so schnell hinauf, dass ihm sein Hut, den er nach Bauernsitte im Hause, wie auf dem Felde trug, darüber entfiel." "Nepomuk": "Dem Fleischer, der gerade, die messingne Brille auf der Nase, die Bairische Landbötin liest, ist das Crimen entgangen." "Vagabunden": "'Kind,' sagte die Mutter, und putzte mir mit ihrem Sacktuch die Nase, . . ." . . . "frug des Wirthes achtzigjährige Schwiegermutter, die, das weisse Haupt in die Hande gelegt und die

¹ Other examples of incidental description are found in *Zweikampf* (IV, 225); *Kohlhaas*, "finster und in sich gekehrt" (IV, 96); of dress, *Kohlhaas* (IV, 132 ff.), *Zweikampf* (IV, 235). The effect of these details is vivid visualization.

² Cf. *Werner*, *Euph.*, I, 268.

welken Arme auf die Kniee gestützt, in einem Winkel kauerte.'”
 “Haidvogel”: “‘Er ist . . .?’ sagte die Frau, ihr Auge zum ersten Mal ein wenig erhebend, während ihre Hand von dem Haupte des Kindes herabglitt.” “Herr Haidvogel war so überrascht, dass er den schon halbangezogenen Rock ganz anzuziehen vergass und mit dem possierlich an der rechten Seite seines Leibes niederbaumelnden Kleidungsstück wie eine Vogelscheuche dastand.”¹

Haidvogel's house and the hut in which the scene of “Die Kuh” is laid are made familiar to us in the course of the action in the same manner as Hoango's house in Kleist's “Verlobung.”² This method of vivid but indirect description is very striking when compared to the pages of direct description such as we find in the tales of Hoffmann, Tieck, and Eichendorff. In “Das öde Haus,” for instance, the watering place, the inhabitants, their mode of life, and the house in which the story is to be laid are all painted with the greatest minuteness before a single action has taken place, before even a single character has been introduced. Evidently here the author's chief aim is to create the atmosphere, to produce the proper impression on the reader's mind, while Kleist and Hebbel aim to interest him in the action.

In description, the technique of both authors shows the following coincidences: (1) The characters are introduced in the briefest possible manner, in order that the action may proceed at once. (2) Later on, the effect produced on the actors by people or places is given in lieu of direct description for the benefit of the reader. (3) These descriptions are given only when the effect on the onlooker is of a nature to hasten the action. (4) The clear visualization of both writers appears in the incidental mention of characteristic gestures and expressions which accompany the action.

EXTERNAL NATURE

The treatment of external nature in Kleist's novels is surprisingly meager. His letters show a deep feeling for landscape and an appreciation of her various moods;³ in his dramas he draws upon nature for his

¹ Other examples of this focusing of his persons are to be found in the adequate epithets bestowed upon the characters in “Anna” (VIII, 231 ff.), while the description of the fire in the same story (VIII, 235 ff.) is given in connection with the actions of the people, fleeing, saving, mourning, a description that places this passage side by side with the similar one in Kleist's *Erdbeben* (IV, 3 ff.).

² Cf. *Feierfeil*, I. c., 15.

³ Cf. Letters written during the Würzburg and Paris journeys. *Biedermann, Briefe an Braut*, Breslau, 1884.

figures with telling effect,¹ while the background receives full attention. Not so in his novels. Here the concentration upon the action seems to prohibit any dwelling upon the setting. As Minde-Pouet² has pointed out, Kleist confines himself almost exclusively to casually and tersely mentioning the time of day and the state of the weather: "In der Finsterniss einer stürmischen und regnigten Nacht," "in der Einsamkeit eines finsternen Waldes," etc., etc. It is, however, significant that this setting; though treated with seemingly scant attention, is, nevertheless, extremely appropriate as a background to the characters, and not infrequently, indeed, is used directly to furnish an additional incentive for action. Thus Kohlhaas has his disagreeable interview with the young lord on a raw and stormy night, and the descending rain cuts short the wronged man's arguments and drives the young nobleman into the house, leaving Kohlhaas to the mercy of the bailiff (IV, 62). When the castle of Tronkenberg is burnt and Kohlhaas proceeds on his destructive way, he does so "unter dem Gemurmel eines entfernten Gewitters am Horizont," and the burning of the cloister is prevented because at the moment of giving command he is startled by an outburst of the storm: "Ein plötzlich furchtbarer Regenguss, der die Fackeln verlöschend auf das Pflaster des Platzes niederrauschte, löste den Schmerz in seiner unglücklichen Brust" (IV, 88).

In like manner in "Die Verlobung" the darkness of a stormy and rainy night is a fitting background for the passionate scenes. At the same time it motives Gustav's venture into the precarious haven of Babekan's home and augments the distress of the fugitives who lie concealed "zunächst dem Möwenweiher, in der Wildniss der angrenzenden Gebirgswaldung."

Only in "Erdbeben" does nature receive a fuller treatment. Here, where the lyric rather than the dramatic note is struck, nature is given fuller scope. A gentle western breeze awakens hope in Jeronimo's breast, the solitary pine offers a refuge to the mourning lovers, and the pomegranate tree with its gracious foliage shelters them when they are happily reunited. The beauties of the tropical night are described at greater length than is usual with Kleist (IV, 6). In "Cäcilie"

¹ For the treatment of background in "Penthesilea" cf. Niejahr, Kleist's Penthesilea, V. f. L. VI, 521.

² Sprache und Stil 82. In addition we may note that Kleist has a poetical way of telling the time of day by mentioning the position of the heavenly bodies: "Er erinnerte sie, dass die Morgensterne funkelten" (Verlobung); "Der Mond erblasste schon wieder vor der Morgenröthe, ehe sie einschliefen" (Erdbeben), etc.

occurs a bit of nature symbolism, when the mother of the unhappy youths sees the dome of the church shining against a background of stormclouds which send only vain and powerless bolts of lightning against it (IV, 202).

Twice at least Kleist passed by a fine opportunity for the "Natur-schwärmerei" that was the delight of the Romantic School, and that we find so extensively used in "Werther." When the Marquise von O. retreats to her lonely estate in the country after being cast out by her parents, she seeks refuge within herself, and for her beautiful country home has only practical attention. "Sie beschloss, sich ganz in ihr Innerstes zurückzuziehen, sich mit ausschliessendem Eifer der Erziehung ihrer beiden Kinder zu widmen. . . ." "Sie machte Anstalten . . . ihren schönen aber . . . ein wenig verfallenen Landsitz wieder herzustellen."¹ Again, we find Kohlhaas in a situation somewhat similar to that of Karl Moor in Schiller's "Räuber." An outlaw from society, he broods "in der Einsamkeit eines finsternen Waldes." But beyond the mere mention of this fact we hear nothing—no description of the gloom and the loneliness, and no hint of the effects of these most appropriate surroundings on the mind of the solitary man.²

In 1851 Hebbel wrote: "Man sieht die Natur eigentlich nur so lange als man den Menschen noch nicht sieht; er drängt sie augenblicklich in den Hintergrund, sobald er hervortritt." Thus in theory he agreed with what we have observed in Kleist's practice, at least in the novels. Turning now to Hebbel's own tales, we find that his practice corresponds to his theory. He, also, informs us briefly of the season of year and the time of day that are the appropriate setting for the events of his stories. When Assad first enters Bagdad, we learn: "Es war an einem schönen hellen Nachmittag, . . ." The second part of the story begins: "Ein Jahr war verflossen. Es war ein schöner Morgen." The background of the story "Die beiden Vagabunden" is definite: "Ziemlich spät an einem rauhen Herbstabend trafen zwei junge Leute in einem Dorfe ein." Haidvogel enters his poverty-stricken home "—an einem Winterabend." When the gypsy enters Zitterlein's house she finds a readier welcome because of the season. "Es war ein kalter, stürmischer Abend; es schneite heftig." The story "Anna" opens "an einem hellen Sonntagmorgen," but when Friedrich leaves her in a rage, the day has passed and the

¹ The difference between this realistic treatment of solitude and Tieck's handling of a similar theme in the "Waldeinsamkeit" of "Der blonde Ekbart," is striking.

² Note how in the climax of Schiller's "Räuber," the hero is most deeply affected by the sight of the sunset.

face of nature has changed. ". . . während er in die sehr unfreundlich gewordene Nacht hinausschritt." "Schnock" begins with a very definite statement: "in den Hundstagen des Jahres 1836."

Examples of appropriate setting are to be found in "Rubin," when Assad in his despair flees the bustling town, once his delight, and seeks the balm of solitude upon the river banks (VIII, 77). The princess appears to him at midnight, the horrors and loneliness of which are forgotten until the charm of her presence is removed. Then all the gloom natural to night returns: ". . . wie ein wirkliches Wesen drängte sich die kalte, laut- und lichtlose Nacht an seine Brust."¹ In "Pauls merkwürdigste Nacht," the description of the lonely road in the moonlight helps to elucidate the character of Paul, for he sees only those features of the scene before him which his dread forces to his notice, and the emotions aroused in him by the scene are only those engendered by his fear. Nature herself has no influence on him. The fitful moonlight shining on the headstones of the cemetery, the awful silence, the hoarse caw of the crow, produce only terror.

The use of natural conditions as an incentive to further the action, which we observed in Kleist, is found in "Eine Nacht im Jägerhause," where the rainy night is used to enhance the feeling of discomfort and loneliness, while the contrast of the bright hopes entertained by the young students at the outset of their journey is deepened by the recollection of the sunshine and the breezes which had so fittingly accompanied them. "Adolf, an eine solche Nacht dachten wir nicht, als wir heute morgen ausgingen, um uns einen vergnügten Tag zu machen. Die Sonne schien so hell und freundlich, ein frischer Wind spielte mit unseren Locken und wir sprachen von dem, was wir nach drei Jahren thun wollten." Here the inclemency of the weather is used as a deeper motivation. The students would not have entered the unfriendly dwelling but for the gathering storm.

In "Zitterlein" the snowstorm drives in the gypsy, whose prophesy considerably accelerates the action. Zitterlein's fiercest fight with himself occurs in the fury of a March storm. When the storm is over he yields to the tranquilizing influences of nature and returns home.

¹ In Kleist's "Verlobung" we found the same use made of night. Its gloom is insisted upon and Babekan employs it as the symbol of the most unfriendly power: "Ihr seid gewiss ein Weisser, dass ihr dieser stockfinstern Nacht lieber ins Antlitz schaut, als einer Negerin." This idea of night as the natural enemy of man, as the symbol of fear, danger, and gloom—an idea carried out in "Zitterlein," in "Vagabunden," and above all in "Holion,"—is very different from the romantic delight in its mysteries and peace, as we find it expressed by Novalis in his "Hymnen der Nacht" or, later, by Lenau (cf. Klenze, Treatment of Nature in Works of Lenau, p. 74 ff.).

"Alles um ihn her war stille, nur rauschten über seinem Haupte die Bäume. Der Mond schien hell. Zitterlein schaute sich um, ob er nicht den Fussessteig, der zu seinem Dorf zurückführte, auffinden könne und als er ihn gefunden, verfolgte er ihn eilig." When, worn by his year of lonely wandering, he experiences a melancholy repose under the influence of music and falling night, nature again seems to enter into his mood. ". . . es war ihm, als rief der kühle Nachtwind, der seine glühende Wange streifte, ihm zu: 'Es waltet ja doch ein Gott, der die armen Menschen und auch Dich lieb hat und ihre Wunden gerne heilte,' . . ."

These examples show that while Hebbel was more verbose than Kleist in his nature descriptions, evidently delighting in the pictures for their own sake, he yet made a decided effort to subserve them to the action of the stories.¹ We look in vain for such full and often effective treatment of landscape as we find in the stories of Hoffmann, in whose "Majorat," for instance, the opening descriptions of the bleak landscape and the dramatic introduction of the storm during the ghost-scenes produce an effect at once weird and fascinating, or of Eichen-dorff, whose novels owe much of their charm to the delightful descriptions of forests and meadows, sunrises and moonlit nights. Neither is there any indication of that mystic interrelation between man and nature in which Tieck's stories abound.

FIGURES OF SPEECH

The compactness of form which restricted the descriptions and minimized the use of landscape as a background in the stories is further apparent in the restrained use of figurative language. Protracted tropes are rare. Merely ornamental figures are scarcely to be found. Those that are used serve to elucidate the action and are struck off at a blow.

The most telling of Kleist's figures are selected from the realm of external nature and are used to give vividness to the action or to elucidate the actor's mental attitude, never for purposes of mere ornament. "Zweikampf": "Jetzt wogte zwischen beiden Kämpfern der Streit, wie zwei Sturmwinde einander begegnen, wie zwei Gewitterwolken, ihre Blitze einander zusendend, sich treffen, und ohne sich

¹ Most interesting is the contrast in this respect between the novels written under Kleist's influence and his earlier work, "Holion," where the influence of Jean Paul and Hoffmann is strongly felt, and where storm, clouds, darkness, and convulsions of nature are fulsomely described to produce a general atmosphere of horror and gloom.

zu vermischen, unter dem Gekrach häufiger Donner gethürmt um einander herumschweben."¹ "Die Gedanken, die ihn beunruhigten, wichen wie ein Heer schauerlicher Vögel von ihm," "Verlobung."² A few bold and happy instances of personification are found. "Cäcilie": The storm sinks "missvergnügt murmelnd." "Erdbeben": "In- dessen der Tod von allen Seiten Angriffe auf ihn machte, . . . hier stürzte ein Haus,—und jagte ihn in eine Nebenstrasse; hier leckte die Flamme schon, in Dampfvolken blitzend, aus allen Giebeln, und trieb ihn . . . in eine andere; hier wälzte sich aus seinem Gestade gehoben, der Mapochofluss auf ihn heran und riss ihn brüllend in eine dritte."

A certain vividness and picturesqueness of style is produced by such figurative terms as "Wirbel der Unruhe," "Flamme der Inbrunst," "den Boden mit Brust und Scheitel küssend," "der Frühling deines Angesichts," "schön wie ein junger Gott," etc., etc. But there is nothing remarkable, except perhaps their brevity, about these figures. In all there are but sixty-one tropes to be found in the eight extant tales of Kleist. Of these none are especially prominent in their position in the story nor very conspicuous for beauty or originality.³

Hebbel's tales contain eighty-eight tropes. Some of these show in their length and rather over-strained content the influence of Jean Paul rather than that of Kleist. Such are the long comparison between certain characters and the parasite plant (Zitterlein, 43), which Kleist would have struck off with much greater brevity; the description of love (Zitterlein, 52), which is compared first to a tender thread, then to a raging petard; and the rather mixed metaphors of "Matteo" (VIII, 209).

But Hebbel's figures are not only fewer in number (comparatively speaking) than those of Jean Paul or the Romanticists, they resemble Kleist's in being completely subordinated to the action; they are used as a means to an end—elucidation of character. Thus even the long-drawn-out comparisons in "Matteo," mentioned above, serve only as an explanation of the mental condition of the hero, not as a vehicle for abstract philosophizing on life on the part of the author. A study of this figure and a similar one of Kleist's will serve to point out a fundamental difference between our two authors and the Romanticists.

¹ Other uses of lightning and storm as similes of contest or inner conflict are to be found in "Verlobung" (p. 179), "Findling" (p. 210), "Cäcilie" (p. 201), "Kohlhaas" (p. 118).

² Other figures from animal and plant life are found in "Verlobung" (p. 167), "Cäcilie" (p. 200), "Zweikampf" (p. 242), "Erdbeben" (p. 9). Two similes from water: "Erdbeben" (pp. 4 and 12), "Marquise" (p. 46).

³ Cf. Bischoff's review of Minde-Pouet, *Z. f. v. L.*, XII, 284.

I select these two because in their outward form, in the accumulation of simile, they seem rather to resemble the language of the latter. In Hebbel's "Matteo" we read: "Der unergründliche Widerspruch des Lebens packte ihn wie mit Krallen, die Welt kam ihm wie ein unsinniges Kaleidoskop vor, das in buntem Gemisch kluge und dumme Figuren ohne Zweck und Regel darstellt, und die menschliche Vernunft, wie der Versuch eines Kindes, auf dem Sturmwind, der Alles bewegt und durcheinander schüttelt, zu reiten.—Ein Mord schien ihm jetzt ein Nichts, ihm war, als müsste er sich mit einer schweren That, wie mit Ballast, beladen, damit seine Gedanken nur nicht in's Grenzenlose, in die unendliche Leere, hinein wirbelten." This accumulation of figures we find in the later and less excellent of Kleist's novels. So Littegarde protests her innocence (in "Zweikampf"): "Wie die Brust eines neugebornen Kindes, wie das Gewissen eines aus der Beichte kommenden Menschen, wie die Leiche einer aus der Sakristei unter der Einkleidung verschiedenen Nonne!" We notice that in both cases the piling up of simile was used only as a means to vivify and elucidate a concrete idea. The reader is to be impressed with the mental confusion of Matteo and with the innocence of Littegarde. The Romanticists, on the other hand, strove for expansion of idea. A concrete fact was only the starting-point from which the mind soared to a conception of the infinite. For instance, in the opening paragraph of Novalis's "Lehrlinge zu Sais" the author, starting from the concrete idea that the ways of men are manifold, expands the thought "zu jener grossen Zifferschrift . . . die man überall, auf Flügeln, Eierschalen, in Wolken, im Schnee, in Krystallen und in Sterngebildungen, auf gefrierenden Wassern, im Inneren und Äusseren der Gebirge, der Pflanzen, der Thiere, der Menschen, in den Lichtern des Himmels, auf berührten und gestrichenen Scheiben von Pech und Glas, in den Feilspänen um den Magnet her, und besonderen Conjunktoren des Zufalls erblickt." Instances of this kind are numerous.¹ The Romantic theory of the object and mission of the novel explains this phenomenon. Arnim holds that that which interests us in a story is not man's wondrous journey from cradle to grave, but "die ewige Begebenheit in allem, wodurch jede Begebenheit zu unserer eigenen wird, . . . ein ewiges Zeugnis, dass alles Leben aus einem erstand und zu einem wiederkehrt."² Wilhelm Schlegel indignantly

¹ The same tendency is observed in the Romantic treatment of nature. Cf. Biese, l. c., 445 ff.

² Cf. Huch, Blüthezeit, 303 ff.

disclaims that "Wilhelm Meister" is a novel "wo Personen und Begebenheiten der letzte Endzweck sind."¹ For Kleist and Hebbel, as we have seen, persons—and events which characterize these persons—are precisely this last end and purpose. Hence for them, figures of speech were illustrations of the action merely. For the Romanticists, the action was a subordinate factor in the elucidation of that mystic "Weltanschauung" for which they could find more adequate expression in symbolic figures.

DIALOGUE

In Kleist's use of the dialogue the dramatic note is the most prominent feature. The vehement naturalness of the language as contrasted with the smoother but more stilted periods of the classicists, the sentences broken short by the excited interruptions of the listener, the quick parrying of words and phrases, all these are well-known peculiarities of Kleist. Minde-Pouet² selected many instances from the dramas; but the stories, though employing indirect speech to a very great extent, show striking examples of dramatic dialogue as well. "Kohlhaas": "Ich . . . frage, was auch giebt? was es giebt? antwortet der Schlossvogt;—Wo will er hin mit den Pferden? . . . Ich sage, wo ich hin will? Himmeldonner! zur Schwemme will ich reiten. Denkt er, dass ich—Zur Schwemme? ruft der Schlossvogt. Ich will dich, Gauner, auf der Heerstrasse nach Kohlhaasenbrück schwimmen lehren." "Marquise von O.": "Der Commandant, . . . sagte,—Herr Graf, wenn Sie nicht sehr wichtige Gründe haben—Entscheidende! fiel ihm der Graf ins Wort; . . . In diesem Fall werde ich wenigstens, fuhr der Commandant fort, die Depeschen—Es ist nicht möglich, antwortete der Graf, . . . Die Depeschen gelten nichts in Neapel ohne mich. . . . Und die Briefe ihres Onkels? rief der Adjutant, . . . Treffen mich, erwiderte der Graf, in M. . . . Fahr zu, sagte der Adjutant." It will be observed that this short conversation shows every one of the traits mentioned above.³

But while the specimens of Kleist's dialogue here given are noticeable for their vividness and ruggedness, they form a very small

¹ Wks., 1846, VIII, 103.

² l. c., p. 27 ff.

³ Examples of this kind may be multiplied. So in "Marquise von O." IV, 42, 48, 51, 55; "Verlobung" IV, 187; "Zweikampf," IV, 242. A typical instance of this style of lively dialogue is the incomparable little anecdote entitled "Anekdote aus dem letzten preussischen Kriege": "Da! sag' 'ich, und schenk' ihm ein, da trink' er und reit' er! Wohl mag's ihm bekommen: 'Noch Eins!' spricht der Kerl; während die Schüsse schon von allen Seiten ins Dorf prasseln. Ich sage: noch Eins? Plagt ihn—? 'Noch Eins!' spricht er, indem er sich den Bart wischt, und sich vom Pferde herab schneuzt, u. s. w."

portion of the entire bulk of his novels. In spite of the strong dramatic note that we have observed in Kleist's entire method, he did not seek to break down the barriers that separate the epic from the dramatic forms of art.¹ The predominance of indirect speech tends to preserve the epic flow of narrative. Only when the action becomes exciting do the people break into direct speech.² In this extensive use of indirect discourse Kleist has gone back to the technique of the earlier eighteenth century, before the Storm and Stress in its efforts to intensify and vivify the literary forms had made of dialogue a cult that threatened often to overflow its legitimate limits.³ In Hebbel's novels we find very little indirect speech. The dramatic dialogue had more attraction for him. The relative amount of dialogue is greater than with Kleist. In "Die Obermedizinalrätin" the entire story is written as a dialogue, so that the interspersed descriptions are not much more than stage directions (VIII, 62 ff.). As we observed in the concentration of the material, Hebbel did not guard the limits of epic style so well as Kleist and tended to exaggerate the peculiarities of his model. Nevertheless, the dialogue of the two writers shows many points in common. The liveliness and naturalness of the conversation between the characters is observable on almost every page. The following examples illustrate this point. "Anna": "'Ich muss doch sehen, . . . sie flüstern allerlei!' 'Du siehst!' erwiderte Anna schnell, . . . 'Dein Herr ist ein Hundsfott!' brauste Friedrich auf und knirschte mit den Zähnen. 'Ja, ja!' sagte Anna. 'Ich möcht' ihm begegnen, drüben am Abhang'—rief Friedrich—'o es ist entsetzlich!' 'Wie heiss bist Du!' sagte Anna, indem sie sanft seine Hand fasste,—'hast Du schon getanzt?' 'Wein hab ich getrunken, fünf, sechs Gläser,' versetzte Friedrich, 'komm, Anna, Du sollst mit, jedem Teufel zum Trotz, der sich dreinlegen will.' 'Nein, nein, nein!' sagte Anna. 'Ja doch,' fuhr Friedrich auf, und legte den Arm um ihren Leib, 'Doch!' 'Ganz gewiss nicht!' erwiderte Anna leise, ihn innig umschlingend. 'Du

¹ Cf. Brahm, l. c., 151.

² It is most interesting to compare with this use of the indirect and direct speech together, that of Goethe in the "Unterhaltungen." Here the theoretical conversations are given in the direct speech, while the very passages which with Kleist and Hebbel would have been made dramatic by rapid questions, answers, exclamations, when the clash of opinions or emotions seemed to need such treatment, are rendered by Goethe in the dispassionate tone of the narrator. Thus when the lover first becomes aware of the great gulf between himself and his beloved (Weimar ed., XVIII, 219), we read: "Allein wie verwundert war er, ja wie bestürzt, als sie die ganze Sache sehr leichtsinnig, ja man dürfte beinahe sagen hämisch aufnahm. Sie scherzte nicht ganz fein, etc." By this form of narration we remain in the attitude of the calm onlooker, while Kleist and Hebbel draw us into passionate participation.

³ Cf. Riemann, l. c., 286 ff.

sollst, ich will's,' rief Friedrich und liess sie los. . . . 'Willst Du oder nicht?' drängte Friedrich und trat dicht vor sie hin. 'Wie könnt' ich?' entgegnete Anna,—'Gut, gut,' rief Friedrich, 'Du willst nicht? Gott verdamme mich, wo ich dich wiederseh'!' Wie rasend stürzte er fort."¹

Like Kleist, Hebbel breaks up the smoothness of dialogue by means of repetitions and interruptions that come from the excitement of the listener, who is unable to await the completion of the speech.² "Haidvogel": "'Er ist—?' fragte die Frau, 'Todt,' versetzte Herr Haidvogel. 'Was wird aus den armen Kindern werden, wenn—' 'Was wird aus ihnen'—unterbrach sie Herr Haidvogel mit Unwillen, 'wenn sie einmal eine Erbschaft machten, und ihr Vater wäre weniger eifrig—' 'Hätten wir das Gegentheil gewusst—' 'So hättet Ihr meinen Theodor zuweilen in den Garten gelassen,—'" "Schnock": "'Kommt er, so soll ihn—' 'Da ist er schon,' kreischte sie." Those examples bear the closest resemblance to Kleist, in which a word is seized by the listener, caught up and tossed back. "Haidvogel": "'Sie wissen, dass ich nichts that, als was der Herr mir befahl, dessen Brot ich ass!' 'Ass?' fragte Herr Haidvogel gespannt. 'Ja, der gnädige Herr ist am Schlag—' 'Am Schlag?' unterbrach ihn Herr Haidvogel,—'das ist ja eine niederträchtige Lage,—' 'Heute Nachmittag, ja,' versetzte Johann, 'aber jetzt nicht mehr! Leider!'—'Leider?' rief Herr Haidvogel—'Gott Lob!'—'Freilich, Gott Lob!' entgegnete Johann geschmeidig. 'Wahrscheinlich,' entgegnete Johann zögernd, 'von dem Aerger, den—' '—Den ich 'ihm machte,' sagte Herr Haidvogel. 'Nun, Frau, kann ich—' 'Nichts kannst Du,' versetzte die Frau." This terse, pointed dialogue, rich in allusion, producing certain effects by means of repetition and broken sounds, is much more akin to the technique of Maeterlinck than to the contemporary writers of Kleist and Hebbel.

But the point in which the dialogues of Kleist and Hebbel unite in starting a literary innovation is their absolute "Sachlichkeit," their complete subjugation to the action. The dialogue had only gradually made its way into literature. Hirzel,³ in his epoch-making biography of this form of expression, shows how it arose from philosophical dialectics and only very gradually made its way into belles-lettres, and here, also, merely as a means for the expression of contending opinions.

¹ Other characteristic examples are found in "Eine Nacht im Jägerhause" (VIII, 267-8), "Haidvogel" (VIII, 217, 218, 225, 226, 227).

² Friess (Fragments, 25) attributes this peculiarity to Lessing's influence.

³ Der Dialog.

This was the case among the ancients¹ as well as in the novels of Wieland, Heinse, Goethe.²

Hirzel places the gradual decline of the dialogue as a vehicle of scientific demonstration at the beginning of our literary era.³ In speaking of Goethe's "Unterhaltungen," he laments that "der Dialog sich wieder einmal zum Vehikel von Erzählungen hergeben muss."⁴ This "degradation" of the dialogue marks the beginning of a new movement in novelistic art. And it is here that Kleist and Hebbel took the first bold step. The current was flowing steadily in the direction of the dramatization of the novel. But Kleist was the first to cast out all conversation that did not bear directly on the action of the story. The novels of Goethe, as well as those of the Romanticists and later of the Young Germans, still abound in impertinent conversations. The lengthy and frequent disquisitions on philosophy of life which permeate the "Unterhaltungen" and almost spoil the "Wanderjahre" are found in Goethe's "Novelle" as well. Heinse's "Ardinghello" and "Hildegard," those connecting links between the Classic and the Romantic novel, often seem to dwindle into mere disquisitions on music and the plastic arts. Of Tieck's novels Haym⁵ says with justice: "In jener reflektierenden Gesprächsweise, die später im Phantasmus und in den Novellen zur langweiligen Manier wurde, erblassen die Charaktere zu blossen Konversationsfiguren."⁶ Gutzkow's "Wally" contains pages of dialogue whose content is divorced from the plot-interest. Mundt's "Madonna" is mainly a collection of views and emotions cast sometimes into the form of letters, sometimes into that of conversations, like the hero's prolonged exposition of the mysteries of Christianity.⁷ Not a single instance of this kind is to be found in the stories of Kleist and Hebbel.

DRAMATIC PAUSE

In moments of extreme emotion or of a sharp conflict of passion, Kleist's heroes often do not speak at all. A look, an expressive gesture, at most a half-involuntary exclamation, suggest rather than express the storm surging within.⁸ When, at the moment of Kohlhaas's deepest

¹l. c., II, 153 ff.

²l. c., II, 421 ff., 430.

³l. c., II, 437 ff.

⁴l. c., II, 425.

⁵Haym, *Romant. Schule*, 131.

⁶Even Hoffmann indulges largely in this tendency (cf. *Wks.*, 1842, V, pp. 159 ff.).

⁷Ed. 1835, pp. 108-145.

⁸For a treatment of this point of technique as it appears in the dramas cf. Minde-Pouet, *Sprache u. Stil*, p. 40.

sorrow, during the funeral of his wife, a letter is handed to him in which his final request for justice is refused with every accompaniment of indignity, he says nothing: "Kohlhaas steckte den Brief ein und liess den Sarg auf den Wagen bringen." Later, when he hears that his attack on the Tronkenburg was made in vain, that the Junker has escaped alive, no words can express his chagrin: "Kohlhaas seufzte . . . tief auf; er fragte, ob die Pferde gefressen hätten." When he reads Luther's proclamation, the condemnation of his action by the man whose judgment he values most highly, his color and his expression alone give a glimpse of his consternation (IV, 97). In "Die Marquise von O.," when the rage of the colonel has reached such a pitch that he is incapable of articulate speech and threatens his daughter's life, the latter is shocked beyond the power of words. "'Herr, meines Lebens!' rief die Marquise, . . . und eilte hinweg." In action alone does she express her self-assertion and energy. Later, when her father has become convinced of her innocence and his cruel injustice, he can express his regret only with tears and caresses (IV, 52 ff.).¹ In "Die Verlobung" Gustav, when he hears that the girl whom he has killed was not only innocent of the crime of which he had suspected her but had even risked her life for him, is struck speechless with horror. "'O!' rief er, ohne aufzusehen, und meinte, die Erde versäuke unter seinen Füßen" (p. 188). The agony of the father over the dead body of his child could not be rendered better than by the silence of Don Fernando in "Erdbeben": ". . . als er seinen kleinen Jungen vor sich liegen sah, . . . hob er voll namenlosen Schmerzes seine Augen gen Himmel" (p. 15). In the same manner his wife, from whom he had concealed the sad truth, expresses her feelings of sorrow for the child and sympathy for her husband in a symbolic action: ". . . weinte diese treffliche Dame im Stillen ihren Schmerz aus, und fiel ihm mit dem Rest einer glänzenden Thräne eines Morgens um den Hals und küsste ihn" (p. 16).

Examining Hebbel's stories, we find this device constantly employed. "Zitterlein": When Agathe refuses her father's request to vow never to marry, thus confirming his morbid suspicion and shattering his hopes, he says nothing but "Schlaf wohl, mein Kind," and hastily leaves the room. And we read of her: "Sie faltete die Hände und betete." When the gypsy's prophecy has changed Zitterlein's worst suspicions into certainty, he silently returns to his room. "Er setzte

¹ For Kleist's indebtedness to Rousseau's "Héloïse" cf. E. Schmidt, Richardson, Rousseau u. Goethe, p. 329 ff.

sich auf einen Stuhl und stützte den Kopf auf den Tisch, 'Also auch verloren!' rief er mit einem grässlichen Lächeln vor sich hin. Auf dem Tisch lag sein Messerbesteck; er zog ein Messer heraus, es funkelte scharf und blank im Strahl der flackernden Lampe. Er stand auf und blickte nach der Alkoventhür (wo seine Tochter schlief), er that einen Schritt vorwärts, aber da warf er das Messer schauernd zu Boden und schlug sich mit der geballten Faust ins Gesicht." Here we have an entire scene of the most intense dramatic action, in which not one word is spoken, in which the author does not step in to tell us what is going on in the mind of the hero, and in which, nevertheless, we are not only fully aware of every phase of the mental conflict, but are made to breathe the very atmosphere he breathes. The lonely room, the dismal ray of the flickering lamp, the temptation of the gleaming knife are brought before us with startling vividness. At the climax of "Zitterlein," father and lover are so choked with passion that only the briefest phrases escape them. We seem to hear the quick, gasping breath that cuts short the words (VIII, 53).

All afternoon Anna sat working passionately, breaking her silence only once, to laugh scornfully at herself. When her lover urges her to defy her master's authority and go with him to the ball, "Anna ergriff ohne etwas zu antworten, die Hechel und sah vor sich nieder." The violent struggle between duty and desire is described no further. When the catastrophe comes, Anna's despair is expressed only in action. "Anna, mit der Tollkühnheit der Verzweiflung, weinend, schreiend, sich die Brust zerschlagend, dann wieder lachend, stürzte sich in jede Gefahr, rettete, löschte, und war allen zugleich Gegenstand des Erstaunens, der Bewunderung und unheimliches Rätsel."

"Die Kuh": When Andreas returned and found that the child had burnt up the treasure which to him represented all his dreams of happiness, he stood still, "mit weit aufgerissenem Munde und fast aus den Höhlen tretenden Augen,—" To the very end he gives voice to but four brief exclamations: "Satan!" "Mehr, Du Teufelsbrut?" "Mehr, noch mehr, viel mehr," and "Gute Nacht, Andreas!" In utter silence the horrible resolve takes shape.

"Matteo": When Felicita announces her marriage, unconsciously destroying the bright young hopes of Matteo, the latter receives the news in dead silence: "Matteo sagte kein Wort, er wandte sich um und kehrte langsam in sein Haus zurück." When the full consciousness of her wrong dawns upon the young wife, she indicates her submission by an expressive gesture. ". . . rutschte sie auf ihren

Knieen herbei, nahm den Fuss ihres Mannes und setzte sich ihn stillschweigend auf den Nacken. . . . Der Mann liess sie gewähren und sah nur auf den Knaben, . . ."

"Der Rubin": When the enchanted princess has told her story, Assad finds no words to express his passionate longing and regret. "Ihr Leib, ihre Seele, O!" seufzte Assad und starrte den Edelstein an, die Lampe erlosch, wie ein wirkliches Wesen drängte sich die kalte, laut- und lichtlose Nacht an seine Brust."¹

FAVORITE MOTIFS

Certain favorite motifs of Kleist's we find recurring in Hebbel's tales. Especially characteristic are:

I. The Motive Power of Impulse

In the study of the contents of Kleist's tales we spoke of the strong and determined will of the characters. This will comes into play, not so much at the call of carefully considered reason, as at the demand of sudden, often violent impulse. The indubitable sign of this impulse is the fact that neither the author nor the hero ever finds it necessary to elucidate the motive of the action by anything but a reference to the "Gefühl" of the hero.² Thus Kohlhaas when on the brink of outlawry: ". . . und mitten durch den Schmerz, die Welt in einer so ungeheuren Unordnung zu erblicken, zuckte die innere Zufriedenheit hervor, seine eigene Brust nunmehr in Ordnung zu sehen." The violent action of the Marquise von O., when the identity of her ravisher is established, is left unexplained except at the close: "er würde ihr damals nicht wie ein Teufel erschienen sein, wenn er ihr nicht bei seiner ersten Erscheinung wie ein Engel vorgekomme wäre." In "Erdbeben" the lovers follow the promptings of their impulse without a hint of

¹ Many of these examples bear a very close resemblance to the famous passage in Kleist's "Schroffensteiner" (I, 1), in which Ottokar, hearing that the girl whom he has loved is the daughter of the house against which he has just sworn vengeance, instead of breaking into a wild tirade, silently leans on the shoulder of his brother. Of this scene Brahm says (p. 78): "So die Leidenschaft in ein die Empfindung nur andeutendes, nicht ausschöpfendes Wort, ja in eine Gebärde zusammenzudrängen, ist von früh an Kleist Art gewesen: die Art des echten Dramatikers." Cf. also: Minde-Pouet, l. c. 54. We see that it was equally the manner of Hebbel.

In the narratives of the Romanticists such dramatic pauses are avoided, sometimes by summing up the entire scene in a third-person narrative (Hoffmann's Majorat, where the interviews between the two rivaling brothers, their love for the same woman, the despair of the younger on discovering the elder's marriage, are all told in the cool words of the old lawyer), at others by making a dispassionate character talk on calmly while we can imagine the affected person struggling with his grief. This is the case in Tieck's "Ekbert" (Wks., 1828, Vol. IV, p. 169), where the old woman calmly continues her conversation with Ekbert after the latter has fallen to the ground in the stress of his emotions.

² Cf. E. Schmidt, Charakteristiken, 358 ff.

mental struggle, and though the world condemns them, the poet treats their action as a matter of course. While the priestly fanatic and the infuriated mob turn against them, the noble and refined family of Don Fernando stand their firm friends and rejoice in the possession of their orphaned child. Nowhere is this motif of impulsiveness more emphatically expressed than in "Die Verlobung," where Toni's entire awakening to soul-life dates from the rousing of her instincts: "So übernahm sie, von manchen Seiten geweckt, ein menschliches Gefühl; sie folgte ihm mit einer plötzlichen Bewegung, fiel ihm um den Hals, und mischte ihre Thränen mit den seinigen." In "Zweikampf" Friedrich needs no proof to believe in Littegarde's innocence: "In meiner Brust spricht eine Stimme für euch weit lebhafter und überzeugender als alle Versicherungen, ja selbst als alle Rechtsgründe, die ihr . . . für euch aufzubringen vermöcht." Nor is this confidence shaken by the apparent condemnation of the combat. When Littegarde is in despair, he calls to her: "Thürme das Gefühl, das in deiner Brust lebt, wie einen Felsen empor, halte dich daran und wanke nicht, und wenn Erd' und Himmel unter dir und über dir zu Grunde gingen!"

In Hebbel's stories we find this note particularly clear in the five tales in which passion plays a strong part. Zitterlein's mad rush from home, his desire to murder, his sudden revulsion of feeling at the gypsy's song, are the acts of an impulsive nature. Attention has already been called to the similarity between this scene and the crisis in "Marquise."¹ In "Die Kuh" the catastrophe is brought about by the same means—the yielding to violent rage and then to equally violent remorse—which Kleist employed in "Verlobung." In "Matteo" the instinct to honesty and kindness defeats in each case his determination to murder and rob. Even at the moment when he thinks he has nerved himself to his first crime he instinctively stops on his way to warn the unsuspecting owner, whom he sees about to be robbed. Anna is a creature of impulse. In the catastrophe there appear the same features of violent anger and despairing regret which "Verlobung," "Kuh," and "Matteo" revealed. And her lover is as impulsive as the heroine herself. His wild rush into the night after the scene in the flax-room, his attack on the young lord, are prompted by the same force of feeling. A strong reminder of Kohlhaas is Friedrich's acquiescence in his punishment after his rage is satisfied: "Dann liess er die Bauern, die sich auf Befehl des Schulzen seiner Person zu bemächtigen suchten, ruhig gewähren." So, also, we read of Kohlhaas, his revenge being

¹ Cf. p. 17.

satisfied, "Demnach glich nichts der Ruhe und Zufriedenheit seiner letzten Tage." In "Findling" Piachi, after killing Nicolo, displays the same calm: "Dies abgemacht, stand er, indem er alle seine Waffen abgab, auf, ward ins Gefängniss gesetzt,—" In all these cases the satisfaction of the overmastering desire gives the feeling of absolute calm and indifference to any mere external misfortune. In "Rubin" Assad is willing to undergo death rather than part with the stone to which he has no right that reason can defend: "'Ist Dir dein Diebstahl nicht leid?' fragte der Greis. 'Nein,' versetzte Assad schnell und bestimmt, 'ich weiss nicht, was mich an diesen Stein kettet, aber es mag gut sein, dass ich sterben muss, denn ich fühl's, ehe ich ihn in den Händen eines Anderen liesse, könnt' ich mich mit Raub und Mord beflecken.'"

As an outward symbol of this highly emotional impulsiveness, both authors recognize the tendency to frequent and violent changes of color in persons of violent temperament. Not less than fifty-eight times does Kleist mention the change of color by which the strong emotions of his characters are accompanied. He has a great variety of expression to indicate the varying appearance of different individuals under the stress of emotion. "Kohlhaas": "Der Kurfürst—über und über roth." "Der Knecht, auf dessen blassem Gesicht sich bei diesen Worten eine Röthe fleckig zeigte." "Zweikampf": "Vor Entrüstung flammend." "Marquise": "Seine Lippen waren weiss wie Kreide," "Indessen Blässe des Todes ihr Antlitz überflog," etc., etc.

Not quite so frequent, yet sufficiently so to be worthy of remark, is Hebbel's use of this feature. In all, he observes the change of color thirty-one times, employing expressions as varied as those of Kleist. "Nacht im Jägerhause": "Der Jäger erglühte und über." "Zitterlein": "Ein letzter Anflug von Röthe kehrte auf seine Wangen." "Anna": "Zornglühenden Gesichts." "Mit blassen, bebenden Lippen." "Rubin": "Kreideweiss geworden." "Schnock": "Zur Leiche erblasst," etc., etc.

II. Pessimism

A strong note of pessimism is struck several times in Kleist's novels. It finds expression directly in incidental remarks. "Kohlhaas": "Ohne irgend weiter ein bitteres Gefühl, als das der allgemeinen Noth der Welt." "Denn ein richtiges, mit der gebrechlichen Einrichtung

¹ In Hebbel's fragmentary drama "Ditmarschen," the heroine exclaims, "Verwirrt mir nicht mein Inneres," which sounds exactly like Kleist (cf. Fries, *Fragmente*, 17).

der Welt schon bekanntes Gefühl." "Marquise": "Um der gebrechlichen Einrichtung der Welt willen." Indirectly we find it as an undercurrent in many of his stories. In "Kohlhaas" the injustice of the world at large is taken for granted. Not only does the matter-of-fact tone of the hero's remarks, which are quoted above, show this, but also the fact that the intervention of the Elector of Brandenburg was motivated partly by the political situation (IV, 130). Self-interest, corruption at court, the suppression of the weak by the strong, the brutality of the Elector's bodyguard, these form the world that is here displayed. Not much more cheerful is the world in which the Marquise von O. is led to forgive the deed of the count because of the general wickedness of mankind (IV, 58). In "Erdbeben" fanaticism and brutality carry the day over love, repentance, and gentleness. In "Verlobung" the display of the wild-beast instincts of a half civilized people is less appalling than the mad inconsiderateness of the hero. In "Findling" dishonesty, bigotry, sensuality, and selfishness are seen to be too strong for the noble, the generous, and the pure-hearted.¹

That Hebbel was impressed by this pessimism is evident from an entry in his diary in 1838:² "Es fragt sich ob, wenn Heinrich von Kleist das Gebrechliche der Welteinrichtung zeigt, er nicht dadurch mehr erhebt, als wenn er sie priese." Many passages from his letters and diaries show the same gloomy view of the world and man's chances for happiness. "Ich bin von Dank gegen Gott erfüllt," he writes³ when his "Judith" was accepted, "fürchte mich aber vor dem Unglück, das auf so viel Glück folgen kann." In "Schlägel" he also speaks of the "Unvollkommenheit alles Irdischen."

The undertone of Hebbel's stories is more grotesquely pessimistic than that of Kleist's. The picture of a world in which the criminal sits on the bench of justice and pronounces sentence on the innocent, which Kleist paints in "Der zerbrochene Krug," and which is carried out to an almost farcical extreme in Hebbel's "Trauerspiel in Sicilien," is presented in "Matteo" when the would-be murderer catches the would-be thief and finds that he has saved the property of a mean-souled miser, who is at heart worse than the real criminals (VIII, 209).⁴ In "Vagabunden" the two scamps work upon the gullibility of a conceited

¹ Pinower, "Kohlhaas" I. c., 333.

² Tgb. I, 107; Br. I, 45.

³ Tb. I, 208.

⁴ Note that Matteo, like Kohlhaas, stands astonished at the world, with its contradictions and misunderstandings. Like Anton in "Maria Magdalena," both seem to cry out: "Ich verstehe die Welt nicht mehr." Hebbel's affinity with the Romantics in this novel is pointed out by Collin (Grenzboten, 1894, p. 148).

fool and incidentally pose as honest men by catching the thief, who is trying to rob their host (VIII, 133). In "Anna" brutality, coarseness, envy, and malice reign supreme, while the only good people are wrecked by their passion and lack of restraint. In "Die Kuh" it seems as though innocent childhood and inanimate objects united in a diabolical scheme to wreck an entire family.¹ Thus with both authors impulsive men and women are set in a corrupt and perverse world which arouses their antagonism without teaching them restraint and wisdom.

III. Irony

Minor, who has touched upon this subject in the article on Kleist already mentioned,² says, "Fast in jedem Stück darf er sich die kühne Ironie erlauben, dass die handelnden Personen das als ganz unmöglich voraussetzen, was zuletzt auf ganz natürlichem Wege wirklich geschieht." Among the numerous examples the most startling is in "Marquise," where the heroine diagnoses in a joke her real condition (IV, 22). In the same spirit Jakob, in Hebbel's "Vagabunden," says with delightful naïveté: "Damals hielt ich mich nämlich selber für dumm." And Schnock is quite astonished that he should ever labor under the hallucination that he is a coward: "Weil ich, Stunden wie diese ausgenommen, selbst das ganze Jahr hindurch, Gott weiss woran es liegt, selberg laube dass ich's (feig) bin." Allied to this form of irony is that in which the speaker reveals a quality of his nature quite different from what he thinks he is revealing. Thus the rich brewer in "Zitterlein" says as an example of his superior fortitude under stress of trouble: "Schicksal, Schicksal, . . . Als hier vor ungefähr zwanzig Jahren das grosse Viehsterben war, verlor ich dreizehn Ochsen und einige Pferde, prächtige, wohlgenährte Thiere, doch ich dachte: der Himmel will's und rauchte ruhig meine Pfeife. Dem Barbier stirbt sein Weib, und er wird verrückt. So geht's."

Both authors show a fondness for depicting the irony of fate. Often the hero's action is made to bring about a result the very opposite of that which he had planned. This appears in Kleist in the fate of the Elector of Saxony, in the tragic result of Toni's diplomacy in "Verlobung," and in the horrible fate brought upon Roderigo and Josephe in "Erdbeben," through the fanaticism of a priest, at the very moment when their hearts were uplifted in worship. In Hebbel, it

¹ Halm (Wks. XII, 253), whose own novels show the influence of Kleist and bear many points of similarity to those of Hebbel, is struck with the "versöhnungslose Pessimismus" that forms the keynote of this novel.

² Euph. I, p. 582.

appears in almost every story. Zitterlein's suspicions and rudeness fairly force Agathe and Leonhardt together. Assad wins his princess by the very act which he had expected would sever them forever; Schnock's efforts to frighten Lene away from himself had the opposite effect of attaching her the more closely to him, but bringing on him the enmity of his able-bodied apprentice.

Incidentally we may note the recurrence of certain devices in both writers. Fire is a favorite method with Kleist of bringing about the catastrophe. In "Kohlhaas," "Marquise," "Findling," "Erdbeben," "Bettlerin," a fire is most effectively used and is often described at length and with great power. The same is true of Hebbel's "Anna" and "Die Kuh," in the former of which the description bears some similarity to that in Kleist's "Marquise von O." The horrible manner in which the child is murdered in "Erdbeben" (IV, 15) and in which Gustav dies in "Verlobung" (IV, 188) is repeated in Hebbel's "Kuh" (VIII, 248) and partly in "Matteo" (VIII, 213).

SUMMARY

Glancing back over the way we have come, we find as definite results from the analysis of the narrative prose of the two writers: (1) the dramatic structure, which appears in the concentrated form and regular build of the novel and also in the absolute retirement of the author behind the characters; (2) the concentration of interest on the characters, who are, moreover, conceived not as complete but as growing and changing. Again, the objectivity of the authors appears in the manner in which these characters reveal themselves by their actions. These points make the stories of Kleist and Hebbel the direct forerunners of the modern novel as represented by Gottfried Keller and Theodor Fontane. These traits appear in the outer as well as in the inner form of the novels. Hence the terseness of description, the slight scope given to external nature, the restricted use of figures of speech, the curt, suggestive dialogue. Finally we find a fondness for certain motifs. We see that Kleist, while he struck his roots deep into the earth about him, developed a distinct individuality, essentially different from his compeers. With the Romanticists, we saw, he had in common a number of traits and motifs, such as mysticism, love of the past and of foreign scenes, etc. From them he differed most in his conception of the mission and the field of art. For the Romanticists the novel was merely a vehicle for the most intensive expression of subjective feeling. They declare this frequently

in their theoretical writings,¹ and it is plainly apparent in their productions.² They were strong in color and atmosphere, but weak in the plastic art of shaping figures.³ Their intense self-consciousness manifests itself on the one hand in the poetic irony which turned the weapons of the author against his characters,⁴ on the other in the wearisome intrusion of the author in his own person.

With Goethe and Schiller, Kleist showed the psychological interest and the clear narrative style which condemns intrusion on the part of the author. The first German psychological novel worthy of the name was Wieland's "Agathon."⁵ In Blankenburg's theoretical treatment of the novel⁶ the development of character was for the first time announced as the main object of the prose novel, and "Agathon" was held up as an example. Schiller's "Verbrecher aus verlorener Ehre" has for its object the development of character. To it Kleist's "Michael Kohlhaas" bears many points of similarity. The traces of Wolff's degeneracy are followed to their earliest sources in much the same manner as that in which Hebbel traces back Schnock's cowardice. Goethe's heroes also are represented in their growth and development as is best illustrated in "Wilhelm Meister." The Romanticists aimed at the same result. William Lovell, Heinrich von Ofterdingen, Franz Sternbald, like Wilhelm Meister, are sent out into the world to acquire the art of living. But we do not feel that they were more developed at the close than they were at the beginning. What Kerr says of Brentano is true of them all: "Brentanos Thätigkeit liegt zum allergrössten Theil darin, fertige Verhältnissse zu erklären, zum winzigsten sie vorwärts zu führen."⁷ Added to this is the lack of initiative, of decisive will-power which all

¹ So Novalis could imagine tales "ohne Zusammenhang, mit Associationen wie Träume." (Cf. Kerr, Godwi, p. vi.) F. Schlegel (Wks., 1846, Vol. VIII, 26 ff.) in his discussion of Boccaccio gives the most satisfactory exposition of the romantic view of the novel. "Die Novelle nämlich ist sehr geeignet, eine subjective Stimmung und Ansicht, und zwar die tiefsten und eigentümlichsten derselben indirect und gleichsam sinnbildlich darzustellen. . . . Man isolire diese natürliche Eigenart der Novelle, man gebe ihr die höchste Kraft und Ausbildung, und so entsteht jene oben erwähnte Art derselben, die ich die symbolische nennen möchte, in welcher sich das subjective Gefühl in seiner ganzen Tiefe ausspricht, und die wenigstens, . . . sich immer als der Gipfel und die eigentliche Blüthe der ganzen Gattung bewähren wird."

² For this reason Novalis preferred the fairy tale material (cf. Heilborn, Novalis, 197), and Arnim's "Kronenwächter" loses much of the interest that its life and action deserve, through the breaks in the motivation and the unequal flow of the narrative.

³ Cf. R. M. Meyer, Litt. d. XIX Jhdts., p. 12. Also Rehorn, l. c., p. 85. Also Farinelli Grillparzer and Lope de Vega, p. 23.

⁴ Kerr, l. c., 81. F. Schlegel (l. c., 27) calls the short story: eine Geschichte also, die streng genommen, nicht zur Geschichte gehört, und die Anlage zur Ironie schon in der Geburtsstunde mit auf die Welt bringt."

⁵ Rehorn, l. c., 48 ff.

⁷ Kerr, Godwi, p. 97.

⁶ Riemann, l. c., 192 ff.

these heroes inherited from Wilhelm Meister.¹ We have seen above how greatly this differed from Kleist. To quote from Goedeke:² "An Heinrich von Kleist's geschlossene Gestaltung reichte keiner von seinen Zeitgenossen." We saw that Hebbel laid the emphasis upon the same point. Many expressions from his diaries and letters emphasize his interest in objective characterization. To quote one of the most characteristic: "Ein Lump, der es so recht von innen heraus ist, kann mit grösstem Recht zu Socrates und Plato sagen: nehmt mich, wie ich bin, ich muss Euch ja auch nehmen, wie Ihr seyd."³

We see, then, that Kleist followed in Goethe's footsteps in two important points of his narrative technique: in objectivity of treatment and in interest in characters. But however far Kleist remained behind Goethe in breadth of view and aesthetic polish, he surpassed him in sweep of passion and onward rush of action. Julian Schmidt has brought out this contrast forcibly: "Goethe sieht in seinen Novellen mit behaglichem Erstaunen den bunten Arabesken zu, die seine Phantasie ihm eingiebt; man folgt ihm mit heiteren Antheil, ohne grosse Aufregung; bei Kleist würde man gar nicht aus dem Krampf kommen, wenn er nicht—wenigstens bis zu einem gewissen Punkt hin, . . . die künstlerische Besonnenheit bewährte."⁴ This passionate onrush of the action forms another strong point of deviation from the willfulness of the Romanticists, whose wayward fancy now turned men and women into stones and trees and again peopled the wilds of nature with fantastic, half human forms.

The Young Germans, like the Romanticists, saw in the narrative form of expression an organ for the propagation of their views on social, political, and religious questions. What they lacked of Romantic poetry and "Stimmung," they supplied with intellectual aperçus and philosophic reflection. Thus the structure of the novel was loosened by multiplicity of interests, torn asunder by the insertion of extraneous incidents, the dialogue was often foreign to the action, artistic objectivity was lost through the obtrusion of the author. On the whole, neither Romanticists nor Young Germans seem to have turned to the novel as to an art form worth cultivating for its own sake.

In Kleist, the dramatist creates out of the subjectivity of the Romanticists on the one hand, which threatened to burst asunder the form of the novel, and the broad universality of Goethe on the other, which excluded great force of passion, a form that was exceedingly

¹ Mielke, p. 31 ff.

² Tgb. II, p. 47.

³ Grundriss, VI, p. 375.

⁴ Cf. Schmidt, Introd. to Wks., I, p. ciii.

well adapted for the modern ideas of which he was the pioneer. We have seen that Hebbel, walking in Kleist's footsteps, was less successful in his use of this form of literature. He was well aware of this. In 1840 he writes: "Ich bin immer gleich zu Ende; wenn die Gedanken aus sind, ist es mit der Schreiblust gewiss vorbei, und meistens schon viel früher. Deswegen taug' ich auch nicht zum Erzähler, so leicht es mir sonst auch wird, Situationen u.d.gl. zu erfinden. Ich komme nie ordentlich in den Gang, alles scheint mir so unwichtig, so überflüssig, . . ."¹ No better explanation could be found of the flaws in Hebbel's narrative style. As we saw in the above study, he insisted on the dramatic note more strongly than Kleist, both in his use of dialogue and the severe compactness of his form. Kleist evaded the former danger by the extensive use of indirect discourse, keeping the narrative flow of events unbroken except in moments of intense excitement. He gives an epic calm to his style and a feeling of repose, occasionally, by means of genre pictures such as that of Jeronimo and Josephe in the moonlight pomegranate grove ("Erdbeben, p. 7), Kohlhaas nursing his sick child (p. 134), the Marquise calmly "knitting little stockings for little legs" in her arbor (p. 40), Elvire sewing by the light of her lamp (pp. 215 ff.), etc. Hence Brahm said of Kleist: "Er rückte die Erzählung eng an das Drama heran und übertrug auf sie die künstlerischen Erfahrungen, welche er bei diesem gemacht; aber er blieb sich auch des Trennenden gut bewusst und erschuf sich selbständig eine Gattung, welche in der Geschichte der Novelle eine neue Entwicklung bedeutet."²

We saw above that Hebbel used the direct dialogue more extensively than Kleist, and in the rush of events he gave no resting place such as we found in Kleist. His "Anna," "Kuh," "Haidvogel," "Matteo," are gloomy pictures filled with horrible or squalid misery and without a moment's relief. They seem like an exaggeration of Kleist's style and manner, in the clearness and sharpness of the wording, which, without any extenuating or explanatory softening, cuts like steel.³ The stories pass in a series of sharply defined situations in which characters clash upon one another and events follow events in a climax that is painful in its pitilessness.

In later years Hebbel felt this very strongly himself: ". . . ich fing mit Erzählungen an und fand meinen Ruhepunkt im Drama."

¹ Bfw. I, 92. Also Bfw. I, p. 54; II, p. 164; II, p. 22; II, p. 220; also Kulke, *Erinnerungen an Friedrich Hebbel*, Wien, 1878, p. 75.

² Cf. Brahm, l. c., 151.

³ Cf. Kühne's criticism of "Schnock," Bfw. I, p. 433, and Bartels, *F. Hebbe*, 44.

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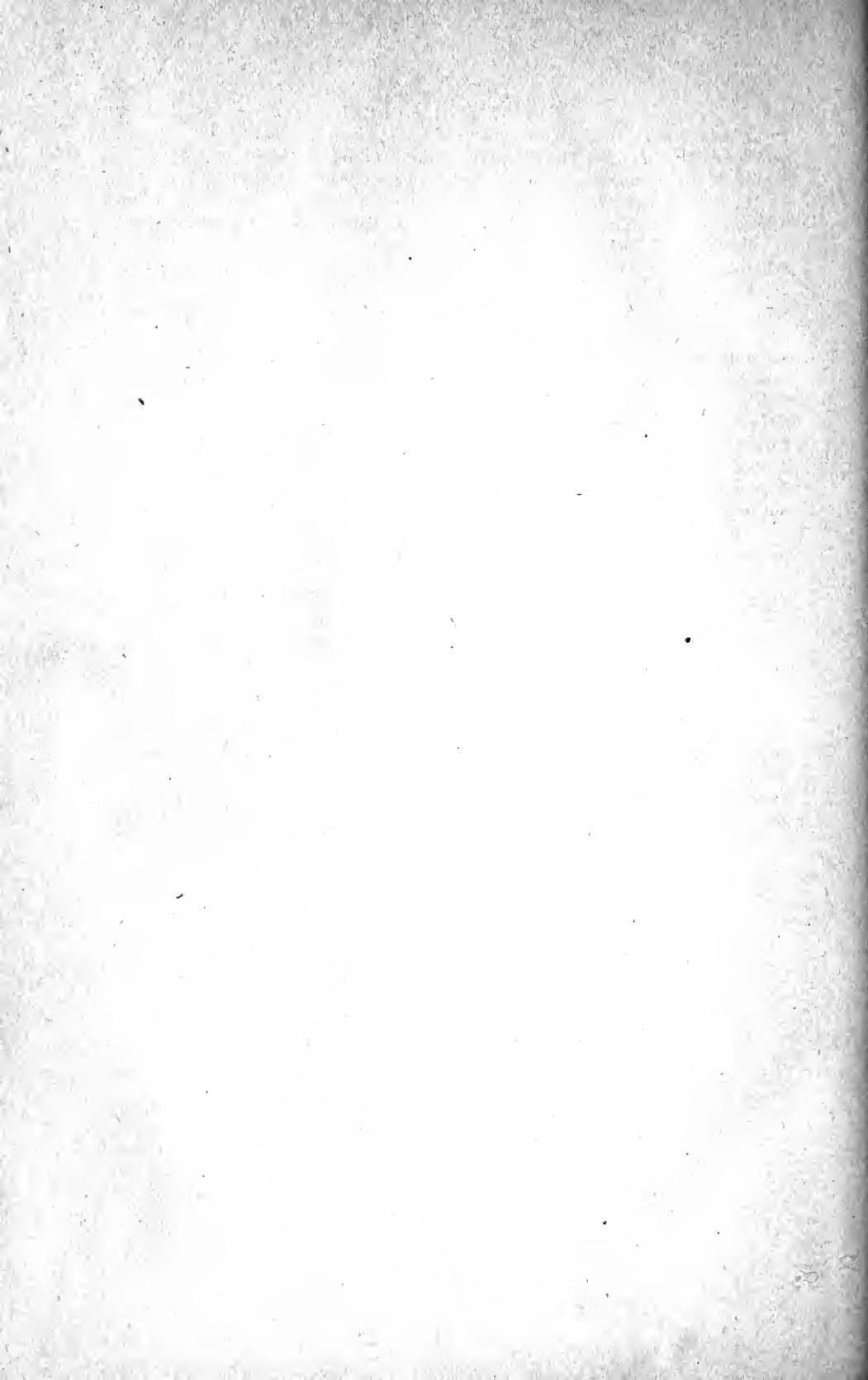
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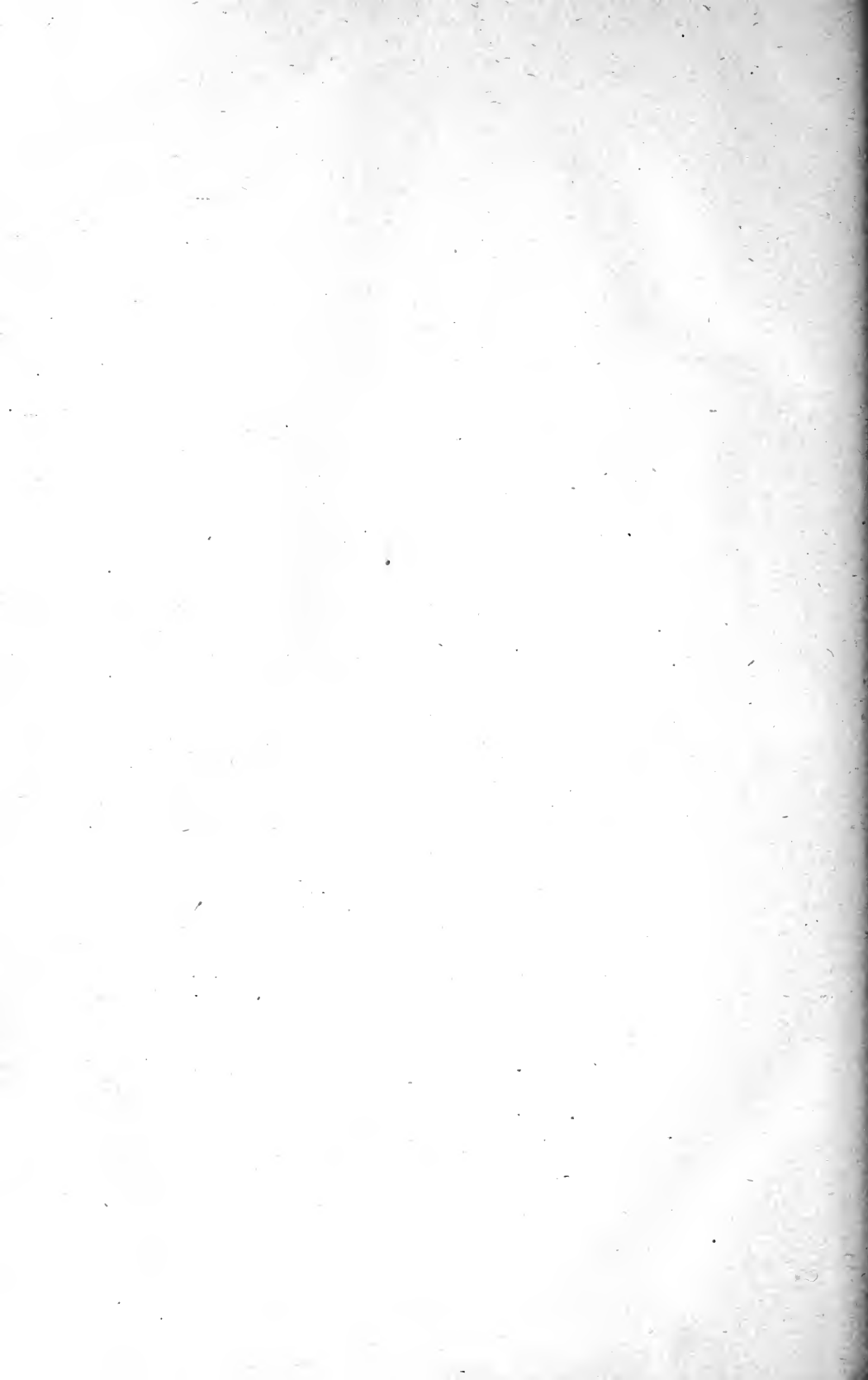
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